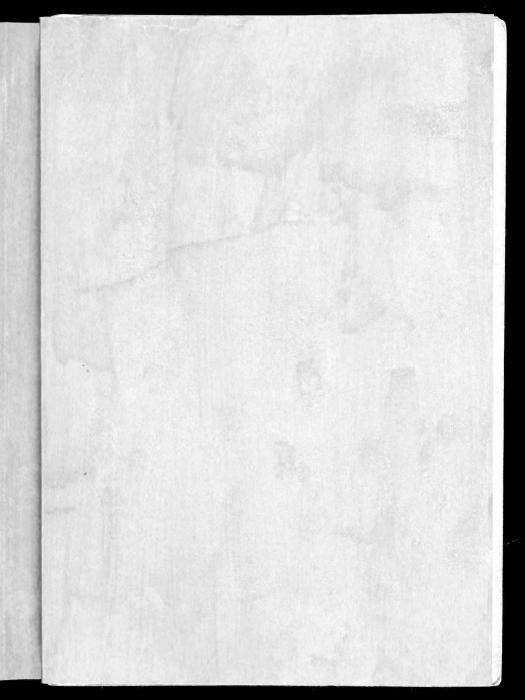
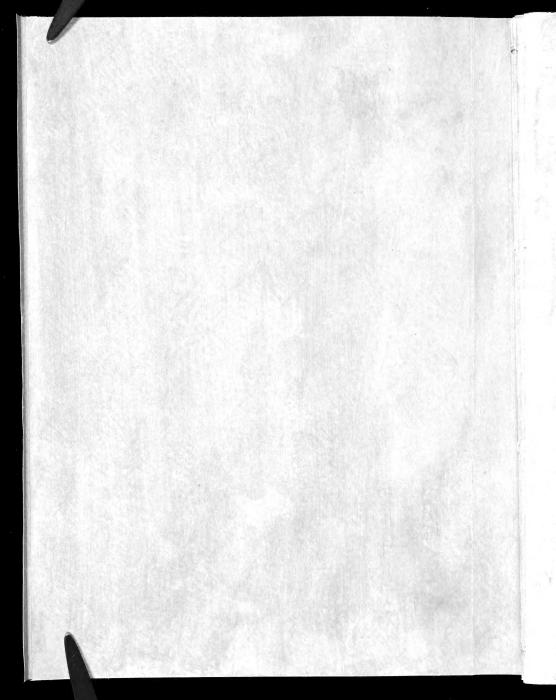
Price 25 Cents.







Language and Poetry

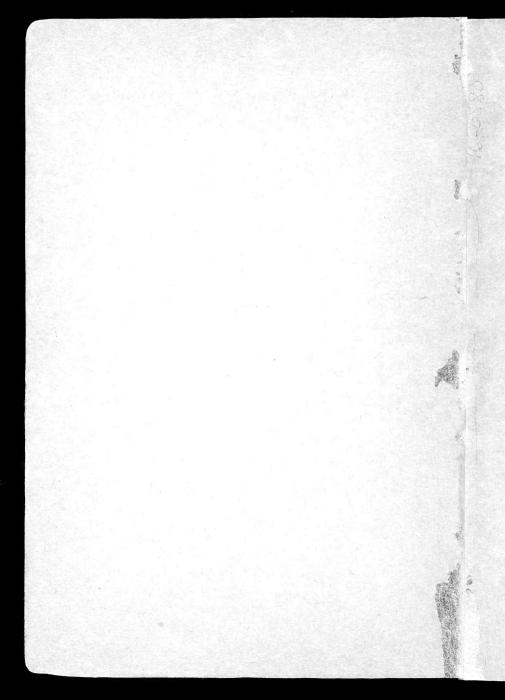
OF .



WITH THE

ART OF FLIRTATION.

NEW YORK:
HURST & CO., PUBLISHERS,
122 NASSAU STREET.





THE ART OF FLIRTING.

HANDKERCHIEF FLIRTATIONS.

| | Drawing across the lips Desiring a flirtation. Twisting in the left hand I wish to be rid of you. |
|---|---|
| | williams it around the third finger I am married |
| | williding it around the fore inger. I am engaged |
| | Flacing it on the right ear How you have changed |
| | Taking it by the center You are most too willing. |
| | Drawing across the forehead Look, we are watched. Putting it in the pocket No more love at present. |
| | Lieung it remain on the eves You are so ernel |
| | Opposite corners in both hands no wait for we |
| | I Wisting it in the right hand I love another |
| | Diawing it through the nands I but a work |
| | Lietting it rest on the right cheek |
| | Letting it rest on the left cheek. No. |
| | Twirling in both hands Indifference. Drawing across the eyes. I am sorry. |
| | Drawing across the cheek I love you. |
| | Tolding It Wish to speak with you |
| | Dropping We will be friends |
| 1 | Over the shoulder |

GLOVE FLIRTATIONS.

Holding with tips downward ... I wish to be acquainted. Twirling around the fingers ... Be eareful, we are watched. Right hand with the naked thumb exposed ... Kiss me. Left hand with naked thumb exposed ... Do you love me. Using them as a fan ... Introduce me to your company. Smoothing them out gently ... I wish I were with you. Holding them loose in the left hand ... I am satisfied. Holding them loose in the right hand ... Be contented. Bitting the tips ... I wish to be rid of you very soon. Folding up carefully ... Get rid of your company. Striking them over the hand ... I am displeased. Drawing half way on left hand ... Indifference. Clenching them (rolled up) in right hand ... No. Striking them over the shoulder ... Follow me.

| Tossing them up gently | I am engaged. |
|---|-----------------|
| Turning them inside out Dropping both of them | l web guite |
| the the chin | L 1000 anomore. |
| Putting them away. Dropping one of them | Yes. |

FAN FLIRTATIONS.

| | Carrying in right hand in front of face Follow me, Carrying in left hand Desirons of an acquaintance, Placing it on the right ear You have changed. Twirling it in left hand I wish to get rid of you. Drawing across forehead We are watched. Carrying in right hand You are too willing. Drawing through the hand I hate you. Twirling in right hand I love another. Drawing across the cheek I wish to speak to you. Closing it I wish to speak to you. Drawing across the eye I am sorry. Letting it rest on right cheek You are cruel. Open and shut You are cruel. Dropping We will be friends. Fanning slow I am married. |
|---|--|
| ž | Thomasing that |
| | TTTith handle to Ims |
| | Chart |
| | Open wide |
| | Open wide |

PARASOL FLIRTATIONS.

Carrying elevated in left hand ... Desiring acquaintance. Carrying elevated in right hand ... You are too willing. Carrying closed in left hand ... Meet on the first crossing. Carrying closed in right hand, by your side . Follow me. Swinging to and fro by the handle on left side . Engaged. Swinging to and fro by the handle on right side . Married. Striking it on the hand ... I an very much displeased. Tapping the chin gently ... I am in love with another. Using it as a fan ... Introduce me to your company. Twirling it around ... Be eareful! we are watched. Carrying over right shoulder ... You can speak to me. Carrying over left shoulder ... No more at present. Cosing it up ... I wisk to speak to you, love. Folding up ... Get rid of your company.

| Letting it rest on right cheek Yes. |
|-------------------------------------|
| Letting it rest on left cheek |
| With handle to lips |
| Dropping it |

HAT FLIRTATIONS.

| Carrying it in the right hand Desirons of an acquaintance. Carrying it in the left hand |
|--|
| Running the finger around the crown I love you. |
| Running the hand around the rim I hate you. |
| To wear on the right side of the head |
| To wear on the left side of the head Yes. |
| To wear on the back of the head. I wish to speak with you. |
| To incline toward the nose |
| Putting it behind you I am married. |
| Putting it in front of you |
| Carrying it in the hand by the crown Follow me. |
| Putting it under the right arm Wait for me. |
| Putting it under the left arm I will be at the gate at 8 p. m. |
| Touching the rim to the lips Does he accompany you? |
| Putting the hat on the head straight . All for the present. |
| |

TABLE-TALK; OR, BREAKFAST, DINNER, AND SUPPER TELEGRAPH.

1. Drawing napkin or handkerchief through the hand-I desire to converse (by signal) with you.

2. Unfolding and holding it by corner - Is it agreeable? 3. Playing with fork and holding forefinger of left hand to

left ear-I have something to tell you privately. 4. Holding up knife and fork in each hand - Where can I see you?

5. Laying knife and fork together on left of plate -After the meal. (This signal will suffice for query or answer.)
6. Clenched right hand on table—To-night.

7. The napkin or handkerchief held with three fingers - Yes.

8. Held with two fingers showing - No.

10

9. Holding napkin to chin with forefinger over mouth—Cease signaling. 10. Standing the knife and fork thus, A-Can I meet you?

11. Laying knife and fork thus, X-I am angry or displeased. 12. Balancing fork on edge of cup-Are you engaged to-night?

13. Folding napkin triangularly (laying it down)--Have you been out since last meal?

14. Drawing knife through prongs of fork—I shall remain at home to-night.

15. Striking fork with knife-I shall go out.

16. Balancing fork on kuife—Meet me, (or if by a gentleman,) can I meet you?

17. Placing knife over the glass-Will you be alone?

18. Balanciag spoon on edge of cup—I have an engagement.

19. Stirring the spoon in cup slowly—Will you be late?

20. Holding the spoon over cup and gazing meditatively on it—We are suspected, or, we are discovered.

21. Slapping the ear as if brushing away a fly—I do not understand.

It is presumed that parties telegraphing with our Table-Talk will be on opposite sides of table, and to lessen chance of discovery or suspicion, we recommend that the one giving signals should not look at the other until a moment or so afterwards, when a gentle inclination of the head will signify it is noticed and understood. Signals of the Window Telegraph can be also used at the table, at the discretion or understanding of both parties.

It is to be supposed that parties telegraphing will be supplied with our book. Showing it signifies to be informed of the number of dispatch sent, which is not understood,—the number of which can be told by showing of fingers, as in No. 33.

WINDOW TELEGRAPHING.

1. Open right hand held to side of face-I greet you.

2. Forefinger of left hand on chin-I desire an acquaintance.

3. Forefinger of right hand-Favorable.

Three fingers of right hand moved up and down—Yes.
 Two fingers of right hand and left moved up and down—

6. Open hand on forehead-I am a stranger.

7. Palm outward, with back to the forehead—Will you receive my visit?

8. Left hand clinched and held to ear-Impossible.

9. Kissing fingers of left hand-I love you.

10. Fingers of left hand moved toward the breast-Will you love me?

11. Both hands clasped—I am engaged.

12. Fingers of both hands interwoven—I have a lover.

13. Two little fingers locked—I am at leisure.

14. Right hand elenched and thrown downward—I am impatient.

15. Closed hand to the eye, a la telescope—I would see you.

16. Slapping breast with left hand-When?

17. Two fingers and thumb of right hand pointing downward —Write to me.

18. Passing forefinger of right hand over palm of left- 1 have written. [The signals 4 and 5 will serve as answer for received or not received.

19. Arms folded across the breast-Would I were with thee. 20. Forefinger of left hand on forehead-I am sad, or dis-

satisfied.

21. Both hands open with palm extended—I am pleased, or

22. Forefinger of right hand over mouth—Warning to cease signaling.

23. Forefinger of left hand on the side of nose-You can't

24. Forefinger of right hand waved toward face—Come and see me-Silence.

25. Thumb and forefinger held outward, forming a circle thus, O-I have none to love, or I have no lovers.

26. Little finger of left hand beld up-I am single.

27. Two little fingers meeting at the points-I am a widow. (Same signal for widower.)

23. Holding hands over the ears-Don't speak to me.

29. Left hand clenched as a fist-To-night.

30. Both hands clenched as fists and held together—Tomorrow.

31. Both hands elenched and held together and taking one away-To-morrow night.

32. Taking both hands away-This evening.

33. Two forefingers crossed—I am vexed.

34. Numbers can be represented by the fingers in the old and usual way. For example: both hands, fingers and thumbs held up-Ten; and then succeeded by two fingers of one hand Twelve.

35. Waving the right hand from you, palm extended—Go

away.

36. Slapping ear and shaking the head-I do not understand

37. Striking palms with affirmative motion of the head-I understand. (This signal should be given after all interrogatories are answered, until the parties are well practiced in telegraphing.)

38. Raising ferefinger of right hand and kissing the tips of left hand fingers four times-Wilt thou be mine? [This signal

should only be used with discretion and moderation.]

39. Slapping the hands three times—I must go. 40. Kissing right hand and waving it once-Farewell.

41. Please tell me your name. [This can be done by using

the Deaf and Dumb Alphabet.]

When one party desires to know of another their name or residence, or any other information not included in Window Telegraph, they have only to exhibit the Deaf and Dumb A!phabet, which intimates a desire for such signaling.

SIGNALS OF THE ABSENT.

Parties corresponding by the Window Telegraph, the lady particularly, should be supplied with three pots or boxes containing flowers. In the case of a gentleman books will answer, two being of similar size, and one longer. The following disposition or arrangement will explain,—the longest mark representing the largest or highest flower or book; the book must be stood uppight.

1. The flowers or books arranged thus, HI-I have gone out.

Arranged thus, In — I am engaged or busy.
 Arranged thus, III — I will be back soon.

4. Arranged thus, I-I am alone.

5. Arranged thus, II-I have company.

6. None in the window signifies caution or silence.
7. The three placed close together—Absent all day.
8. Two small ones placed close together—To-morrow.
9. Large and small one placed close together—To-night.

10. Large and small one on extreme ends—All is right.

11. Watering flowers or reading book in front of window—I

love you dearly

[It must be understood that the arrangement of objects (as well as the signals), are represented for the one Telegraphing, and are of course reversed to the one receiving communication, as in No. 1, the highest flower-stand is to the right, which will be the left of one opposite.]

A yellow ribbon signifies—Sickness.
 A blue ribbon signifies—I am true.
 A red ribbon signifies—I am angry.
 A white ribbon signifies—I am in love.
 A green ribbon signifies—You are soft.

17. A black ribbon signifies—I am done with you.

HOW TO KISS DELICIOUSLY.

[Ladies should see that these rules are strictly observed.]

The gentleman should be taller than the lady he intends to kiss. Take her right hand in yours, and draw her gently to you; pass your left hand over her right shoulder, diagonally down across her back, under her left arm, and press her to your bosem. At the same time she will throw her head back, and you have nothing to do but to lean a little forward and press your lips to hers, and then the thing is done. Don't make a noise over it, as if you were shooting crackers, nor pounce down upon it like a hungry hawk upon an innocent dove, but gently fold the damsel in your arms, without smashing her standing collar or spoiling her spitties, and, by a sweet pressure upon her mouth, revel in the blissfulness of your situation, without smasking your lips on it, as you would after imbibing the Baechanalian draught, but like Venus sipping the honey from the lips of —Oh! Shoo Fly.

TWO WAYS OF DESCRIBING A HUSBAND.

A married lady, obliged to show her letters to her husband, sent the following to a friend.

I can not be satisfied, my dearest friend, blest as I am in the matrimonial state, unless I pour into your friendly bosom, which was always in unison with mine. the various sensations which swell with the liveliest emotions of pleasure, my abnost burning heart. My dear husband is the most amiable of men. I have been married seven weeks, and have never found the least reason to repent the act, as my husband is in person and manners unlike the ugly, cross, disagreeable, and jealous men, who think by confining to secure. A wife it is his maxim to treat as a bosom friend and companion, not as a menial, slave, or plaything. The woman of his choice——Neither party, he says, should always obey implicitly. but yield to each other in turn. An ancient maiden aunt, near seventy, a cheerful, venerable, and kind old lady, is staying with us, -she is the delight of both young and old: she is civil to all the neighborhood around, generous and charitable to the poor. My husband likes nothing more than he does me; he flatters me more than the glass, and his intoxication, (for so I call the excess of his love,) makes me blush for the unworthiness of its object. I wish I was deserving of the man whose name I bear. To say all in one word———and to erown the whole-my former love is now my own husband, my fondness is returned, and I might have had a prince, without the felicity I find in him. Adieu! be you as blest as I'm unable to wish that I could be more happy.

EXPLANATION .- Read the first line and then every other line.

A MODEL LOVE-LETTER.

The love I have expressed for you is false and my indifference to you increases. The more I see you the more you seem an object of contempt. I feel myself every way determined to hate you. I had no intention to marry. Our last interview has left an insipidity, and by no means given an exalted idea of your character; your temper would make me unhappy, and if we marry, I should experience daily discord added to everlasting displeasure in living with you. I have a heart to bestow, but I do not imagine it your own. I could not give it to one more capricious than yourself, and less of honor to my choice and my family. Adieu-adieu! believe me

I am and shall always remain averse to you, and can not even be your most humble servant.

Read regularly and alternately.

THE YOUNG HUSBAND'S COMMANDMENTS.

Thou shalt love no other man but me.

Thou shalt not have a photograph or any other likeness of any other man but thy husband.

Thou shalt not keep it in secret or worship it, for I, thy hus-

band, am a jealous husband.

Thou shalt not speak thy busband's name with levity.

Remember thy husband's commandments to keep them sacred.

Honor thy husband and obey him, that thou may'st be long in the house he has given thee.

Thou shalt not permit thy husband to wear a buttonless shirt, but shall keep his clothing in good repair.

Thou shalt not continually gad about, neglecting thy husband and family.

Thou shalt not strive to live in the style of thy neighbor, unless thy husband is able to support it.

Thou shalt not run up large bills at the stores, which thy husband is unable to foot, for verity he knoweth his means.





LANGUAGE OF FLOWERS.

FLOWER DIALOGUES.

| I love you |
|--|
| I love you, and it causes me da Dog Rose. |
| both pleasure and pain \ A Dog Rose. |
| I love you silently A Red and White Rose. |
| I share your sentiments Garden Daisy. |
| You may hope Meadow Daisy. |
| Speak out Oxlip. |
| You may hope Snowdrop. |
| I am sorry |
| I share your sentiments Double China Aster. |
| Do you love me? |
| If you love me, you will find out. Maiden-blush Rose. |
| I dare not love you Veronica Speciosa and Rose |
| I live for thee |
| I do not love you $\left\{ egin{array}{ll} \textit{Breaking off and throwing} \\ \textit{away Rose Petals.} \end{array} \right.$ |
| I die if neglected |
| I offer you my friendship Sprig of Acadia or Ivy Leaves |
| Try to forget me Moonwort. |
| Remember me |
| Be frank with me An Osier. [nium. |
| I give you the truest friendship. A Leaf of Oak-leaved Gera- |
| Try to save me |
| Be assured of my brotherly (or) |
| Be assured of my brotherly (or) Syringa. |
| Fly with me Venus' Ear. |
| Don't talk nonsense I think \ Purple Columbiae or Pome- |
| you silly granate Flowers, |
| Be my Valentine |
| You are always delightful Cineraria. |
| |

| I am very angry with you A Exrit of Furze. | | |
|--|--|--|
| I have just remembered China Aster. | | |
| Second thoughts are best China Aster. | | |
| I agree to it | | |
| I am foolishly anxious Red Columbine. | | |
| Will you grant me an interview? Pimpernel. | | |
| How dare you? A Sprig of Larch. | | |
| You are a miser Scarlet Auricula. | | |
| Be prudent Ziphion Spinosum. | | |
| Be warned in time.—Beware! . Echites; also, Purpurea. | | |
| Be mine Four-leaved Clover. | | |
| You are betrayed | | |
| Beware Oleander. | | |
| Beware of a false friend Francisca Latifolia. | | |
| (Convolvulus, - dead, if in | | |
| I am in bonds | | |
| You boast | | |
| Call me not beautiful | | |
| Ft is a calumny | | |
| Beware of slander Oleander and Hellebore. | | |
| Be merry Yellow Crocuses. | | |
| Come down to me Jacob's Ladder. | | |
| Be comforted Scarlet Geranium. | | |
| Could you bear poverty? Browallia Jamisonii. | | |
| Do not fear | | |
| You are in danger Rhododendron. | | |
| It is a dangerous pleasure Tuberose. | | |
| Your friend is deceivful Ivy and Dogsbane. | | |
| Stop.—Wait | | |
| Depart Dandelion Pulfball. | | |
| I desire to please you Mezercon. | | |
| Despair not. God is everywhere. White Julienne. | | |
| Despair not. God is every where the buttern | | |
| It is difficult Blackthorn. I am disappointed Carolina Syringa. | | |
| You have my disdain | | |
| You are a good little housewife. Flax and Thrift. | | |
| You are a good fittle housewite. That and Honographic | | |
| Will you be a domestic wife? . Flax and Honeysuckle. | | |
| Do not despise my poverty Shepherd's Purse. | | |
| Do not refuse me Eschscholtzia. | | |
| I doubt you Apricot Flossom. | | |
| | | |

| I envy you |
|--|
| You are mistaken Bee Orchis, or Fly Orchis. |
| I can give you esteem, not love. Spiderwort and Strawberry |
| I expect you |
| Forget me |
| I hope you may prosper Flowering Almond, and |
| Dine with usOak Leaves. |
| I am your captive Peach Blossom. |
| Be silent |
| I declare against you Wild Tansy. |
| I desire a return of affectionJonquil. |
| I am so much obliged to you. Mint. |
| I feel your hospitalityFlex. |
| I offer you my fortune |
| I will lend you money Calceolaria. |
| Give me a kiss |
| Do make haste Fellow Balsam. |
| Pray do.—Please do Burdock Leaf. |
| I am independent |
| I don't care for it |
| I know I can't trust you Foxglove. |
| You are very feeble |
| I feel very jealous French Marigold. |
| Are you jealous? Yellow Rose. |
| Be happy Wood Sorrel. |
| Keep your promisePetimia. |
| What shall I do? |
| Let me go |
| Be merry Shamrock. |
| Live for me |
| I love you |
| I am forsaken Willow. |
| Make haste Dianthus. |
| My regrets will ever follow you. Asphodel. Rosemary. |
| Remember me |
| Will you marry me? American Linden. [nium. |
| I am very unhappy Dead Leaves. Dark Gera- |
| You are very clever |
| Your happiness won't last Virginian Spiderwort. |
| Never despair Watcher by the Wayside. |
| Never despair |

| Be friends |
|--|
| Do make up our quarrelA Filbert. |
| I forbid you Sprig of Privet. |
| I promise to protect you Bearded Crepis. |
| Pray for me |
| Take care |
| I prophesy you will marry soon. Marigold, Woodbine, Llat . |
| Success crown your wishes Coronella. |
| For shame |
| We must part |
| Such worth is rare |
| You surprise me |
| I suspect you |
| Accept my sympathy |
| Thanks Agrimony. |
| The variety of your conversation (Clarkia. |
| delights me |
| Thee only do I love |
| I will think about you Pansy. |
| Tell the truth |
| I can not accept your love Scabious. |
| Unite against our enemies Scarlet Ferbena. |
| Don't be greedy Lupine. |
| Watch |
| Will you accompany me to the East? |
| East? |
| Will you dance with me? White Hyacinth. |
| You are cold Hortensia. |
| You are my dearest pet Mignoneite. |
| I change but in deathBay Leaf. |
| Adieu, but remember me A broken flower and Pansy. |





BOUQUETS.

I.—Remember our rendezvous, but beware of a false friend.

- 3. Beware of false friends...Franciscea Latifolia.

II.—Our unexpected meeting left but transient impressions.

Answer. Vulgar minds soon forget.

- 1. Unexpected meeting Lemon Geranium.
- 2. Transient impressions Withered White Rose.
- 3. Vulgar minds African Marigold.

III.—My fortitude forsook me on your refusal to be mine.

- 3. Refusal Striped Carnation.

IV.—Do not refuse to come down and comfort my solitude.

- 1. Do not refuse Eschscholtzia.
- 2. Come down Jacob's Ladder
- 3. Comfort Pear-Tree.

| V — Your affectation and deceit I disdain. 1. Affectation |
|---|
| VI.—I love to disappoint your curiosity. |
| 1. Love Red Rose. 2. Disappoint Carolina Egringa. 3. Curiosity Sycamore. |
| VII.—I am docile and dejected, do not refuse me. |
| 1. Docile Rush. 2. Dejected Lichen. 3. Do not refuse Carrot Flower. |
| VIII.—I hope you may be happy, and offer you pecuniary aid. |
| Hope |
| IX.—Be temperate in your taste. |
| 1. Temperance Azalea 2. Taste Searlet Fachsia |
| X.—Let the bonds of marriage unite us. |
| 1. Bonds Blue Convolvulus. 2. Marriage Ivy. 3. Unite us A few whole Straws. |
| XI.—Meet me to-night; do not forget. |
| 1. Meet me Everlasting Pea. 2. To-night Night Convolvulus. 3. Do not forget Forget-inc-not. |

| XII.—I | weep for your indifference, a | ınd | am | mel- |
|------------|-------------------------------|-----|----|------|
| ancholy on | account of your coldness. | | | |

- 3. Melancholy Dead Leaves.

XIII.—Let the bonds of marriage unite us.

- 3. Unite us...... A few whole Straws.

XIV.—Farewell! Give me your good wishes. Forget me not.

- 2. Give me your good wishes . Sweet Basil.

XV.—Your patriotism, courage, and fidelity merit everlasting remembrance.

- 2. CourageOak Leaves.
- 4. Everlasting remembrance. Everlasting, or Immortelles.

XVI.—Your frivolity and malevolence will cause you to be forsaken by all.

- 1. Frivolity London Pride.
- 2. MalevolenceLobelia.

The flowers should be bound together with a fading leaf.

XVII.—Be assured of my sympathy. May you find consolation.

- Be assured of my sympathy. Thrift.

XVIII.—By foresight you will surmount your difficulties.

- 2. You will surmount your } Mistletoe.

XIX.—Your insincerity and avarice make me ate you.

- 1. Insincerity Cherry-blossom, or Foxglove.
- 2. Avarice. Searlet Auricula.
- 3. Hatred..... Turk's Cap.

XX.—Beware of deceit. Danger is near. Depart.

- 1. Beware Oleander.
- 3. Danger is near Rhododendron.
- 4. Depart Dandelion, or Thistle Seed-head

XXI.—You are fickle, indiscreet, and affected. Therefore you are hated.

- 2. Indiscreet Almond-blossom.
- 4. HatredBasil.

XXII.— Humility, meekness, and truth have won the love I give to thee only.

- 3. Truth White Crysanthemum.
- 5. Love for thee only Arbutus.





MODIFICATIONS

OF

THE FLOWER LANGUAGE.

F a flower be given reversed, its original signification is understood to be contradicted, and the opposite meaning to be implied.

A rosebud divested of its thorns, but retaining its leaves, conveys the sentiment, "I fear no longer; I hope." Thorns signifying fears, and leaves, hopes.

Stripped of leaves and thorns, the bud signifies,

"There is nothing to hope or fear."

The expression of flowers is also varied by changing their positions. Place a marigold on the head, and it signifies "Mental anguish;" on the bosom, "Indifference."

When a flower is given, the pronoun I is understood by bending it to the right hand; then, by inclining it to the left.

"Yes" is implied by touching the flower given

with the lips.

"No," by pinching off a petal, and easting it away.
"I am" is expressed by a laurel-leaf twisted round the bouquet.

"I have," by an ivy-leaf folded together.

"I offer you," by a leaf of the Virginian Creeper. To win—a sprig of parsley in the bouquet.

"May," or "I desire"—an ivy-tendril round the bouquet.

FLOWER GAME.

AKE a large bouquet; let each person draw from it a flower, and the meaning attached to it will typify the future consort's character. For example:—Say your bouquet for

Spring consists of Violets, Hyacinths, Primroses, Daisies, Heart's-ease, Hawthorn, Daffodils. Then

the characters would be-

Violet, modest; Hyacinth, playful; Dark Hyacinth, mournful; Primrose, simple, candid; Daisy, an early riser; Heart's-ease, kind, charitable, or thoughtful; Hawthorn, hopeful; Daffodil, daring.

FOR SUMMER.

Rose, loving; White Rose, secret and canny; Pink, haughty; Jasmine, elegant or amiable; Lily, pure; Mignonette, clever; Tulip, proud, conceited; Stock, hasty; Mczereon, a flirt; Foxglove, deceitful; Myrtle, devoted; Laurel, brave; a Reed, musical; Hollyhock, ambitious; Marigold, rich; Poppy, lazy; Cornflower, extravagant; Dead Leaves, old; Geranium, stupid; Mimosa, nervous; Thistle, patriotic; Thyme, merry; Aster, changeable; Oak-leaf, hospitable.

The profession of the destined lover will be found thus:—Lily, a person of rank; Rose, an artist; Thistle, a Scotchman, and a soldier; Oak-leaf, a farmer; Laurel, a poet; Foxglove, a lawyer; Cypress, a doctor; Tulip, a freeholder; Passion-flower, a clergyman; Marigold, a merchant; Shamrock, an Irishman; Leek,

a Welshman.

Of course the persons who draw the flowers are supposed to be ignorant of their meaning; or they may draw blindfolded.



THE VOCABULARY.

PART THE FIRST.

| Abatina | Fieldeness. |
|--|--|
| Abecedary | Volubility. |
| Acacia | Friendship. |
| Acacia, Rose or White | Elegance. |
| Acacia, Yellow | Secret love. |
| | |
| Acanthus | Tenmerance. |
| Acalia | War. |
| Achimenes Cupreata | Such worth is rare. |
| Achimenes Cupreata | Misanthronu, |
| | |
| | |
| Adonis, Flos | Tulage minels. |
| African Marigold | Coldney Indifference. |
| African Marigold Agnus Castus Agrimony | Thankfulness Cratitude. |
| Agrimony | Stanidity Indiscretion. |
| | |
| | |
| Almond, Laurei | Commanion |
| Allspice | Conet Superstition, Bitterness. |
| | |
| Althæa Frutex (Syllan Man. | Tr Lowenil hearth. |
| Althea Frutex (Syrian Manov Alyssum, Sweet Amaranth, Globe | . Worth begond Infading love. |
| Amaranth, Globe | 1 Frantation |
| Amaranth (Cockscomb) | Foppery. |
| Amaryllis | . Foppery. Afterward Pride, Timidity, Splendid beauty . Love returned. |
| Ambrosia | Love recurred |
| American Cowshp | To the tions |
| American film | t for ald age. |
| American Linden | Matrimony. Welcome to a stranger. Cheer- Admiration. |
| American Starwort | Adminution |
| Amethyst | All marrishes |
| Andromeda | Self-sucrified. |
| | |
| Anemone, Garden | Porsuken. |
| | |
| Angrec(Dambana) | Royalty. |
| Apocynum (Dogsbane) | Decett. |
| Apple | Tempuaton. |

| Apple Thorn Preference. Fame speaks him |
|--|
| |
| Apple, Thorn Descripted charms. [greats kim Apricot-blossom Doubt. If or me. |
| A show with Doubt. for me. |
| Arbor-vitæ Unehanging friendship. Live |
| |
| Arum (Wake Robin) Arder, Zeal. |
| Arum (Wake Robin) Ardor, Zeal, Ash-leaved Trumpet-flower, Separation. [safe, |
| Capit, William Providence on War |
| |
| ASDED-Tree |
| Aster, China Lamenatton, or Fear. Asphodel Variety. Afterthought. I grave. Auricula Pariety follow you to the |
| Asphodel Variety. Afterthought. [grave. |
| Auricula 129 regrets follow you to the |
| |
| Auricula, Scarlet Avarice. |
| Auricula, Yellow Splendor. |
| Autumnal Leaves folgo J |
| Azalea |
| |
| Bachelor's-button Collibacy. |
| |
| Balm, Gentle Sympathy. Balm of Gilead Pleasantry. |
| Balm of Cilead |
| Balm of Gilead Gave. Relief. [solves. |
| and the state of t |
| |
| Dai Delly Sharmana of C. |
| to detail the state of the stat |
| Day-lear I shan as built in |
| Bay (Rose) Rhododendron Danger, Eeware, |
| Bay-tree |
| Bay-wreath |
| Bay-wreath Reward of merit. |
| Bearded Crepis |
| Beech-tree Prosperity. |
| 23CC-CICILIS |
| Remark Remarks |
| Degoina |
| Dollattollila |
| |
| |
| Belvedere |
| Betony declare against you. |
| |
| Bilberry Treachery. |
| |
| |
| |
| 22 CS1006 (11P1011) |
| |
| with the second |
| |
| Bladder-nut Tree Privolity, Amusement. |
| Bluebottle (Centaury) Delicacy. |
| Bluebell (Collocary) Delicacy. |
| Bluebell |
| |

THE VOCABULARY.

| Blue-flower Greek Valerian. | . Rupture. |
|--|---|
| | |
| | |
| Box-tree | . Stoicism. |
| | |
| | |
| Branch of Currants | Severity. Rigor. |
| Bridal Rose | Happy love. |
| Broom | Humility. Neatness. |
| Broom | Could you bear poverty? |
| Erowallia Jamisonii | Calm renose. |
| Buckbean Bud of White Rose | A heart ignorant of love. |
| Bud of White Mose | Falsehand. |
| Buglos | Indiscretion. Docility. |
| Buglos. Bulrush. | 1 |
| Bundle of Reeds, with their | Music. |
| Bulrush Bundle of Reeds, with their Panicles | Rudeness. You weary me. |
| Burr | Immortanity Touch me not. |
| Burdock (Vincent) | The Childishness. |
| | |
| | |
| | |
| Butterfly-weed | Let me go. |
| | |
| Cabbage | Profit. |
| | |
| Cactus | Warmth. |
| Cactus | Magnificent beauty. |
| Calcaplaria | Magniquent beauty. I offer you pecuniary assistance. Benevolence. |
| Calycanthus Eed | Benevolonce. |
| Calycanthus | Unpretending excellence. |
| Camellia, White | Perfected loveliness. |
| Campanula Pyramida | Aspiring. |
| Campanula rylamida Camphire | Fragrance. |
| Camphire Canary-grass | Perseverance. |
| Candytuft | Indifference. |
| Candytuit | Aclenowledgment. |
| Canterbury-ben | I am too happy. |
| Cape Jasmine | Datamal preserve |
| Cardamine Carnation, Deep Red | alas! for my poor heart. |
| Carnation, Deep Red | Rofusal. |
| Carnation, Striped | Diodain |
| Carnation, Striped Carnation, Yellow | Distinction |
| Carnation, Yellow | Sa ana |
| Catchfly | Share. |
| | |
| Catchfly, White | Detruged. |
| Catchfly, White | Mature chaines. |
| Cattleya, Pineli | Marronly grace. |
| Cattleya, Pinell | Strength. |
| Cedar of Lebanon | Incorruptible. |
| Cedar of Lebanon Cedar-leaf | I live for thee. |
| Cedar-leaf | Joys to come. |
| Celalitatile, Liesso. | |

FLORAL POEST.

| Cereus, Creeping | . Modest genius |
|--|---|
| Centaury | Delicacu |
| Chamomile | . Energy in adversity |
| Champignon | . Susnicion |
| Checkered Fritillary | Persecution |
| Cherry-tree, White | Good education |
| Cherry-blossom | Insincerity |
| Chestnut-tree | Do me inction |
| Chinese Primrose | Lastina love |
| Chickweed | Rendervous |
| Chicory | |
| China-aster | Variotu |
| China-aster, Double | I nartalize of your continuents |
| China-aster, Single | I will think of it |
| China or Indian Pink | American |
| China-rose | Regardary allargue |
| Chinese Chrysanthemum | Chang always new. |
| Chorozema Varium | . Cheerjuiness under adversity. |
| Christmas ross | Der nave many tovers. |
| Christmas-rose | . neueve my anxiety. |
| Chrysanthemum, Red Chrysanthemum, White | .1 tove. |
| Charge of home Walle | . Iruth. |
| Chrysanthemum, Yellow | . Slighted love. |
| Cineraria | Always delightful. |
| Cinquefoil | . Maternal affection, |
| Circæa | Spell. |
| Cistus, or Rock-rose | .Popular favor. |
| Cistus, Gum | .I shall die to-morrow. |
| Citron | . Ill-natured beauty. [delights me |
| Glarkia | . The rariety of your convenention |
| Olemans | Mental beauty Artifice |
| Clematis, Evergreen | Povertu |
| Clianthus | . Worldliness. Self-seeking. |
| Ciotour | . Rudeness. Pertinación |
| Cloves | . Dignity. |
| Clover, Four-leaved | Re mine. |
| Clover, Red | . Industry. |
| Clover, White | Think of me Promice |
| Cockscomb (Amaranth) | Gossin. Clavita |
| Cockscomb (Amaranth) | Fornery, Affectation Singer |
| Colonicum, of Meadow-Salifor | Way Dest days are mast |
| Coltsfoot | Justice shall be done |
| Columbine | Folly |
| Columbine, Purple | Recolved to win |
| Columbine, Red | Aurious and trambling |
| Convolvuins | Romeio |
| Convolvalus Bl., Minor | Renges Wight |
| Convolvulus Major | Portinguished honor Fade- |
| Convolvulus, Pink | Worth and in I river to the control of the control |
| Corchorus | Tunationt of should and tender |
| Coleopsis | Almana above 1 |
| Coreonsis Arkansa | Avways cheerful. |
| Coreopsis Arkansa | Love at first sight. |

| Corlander | Hidden worth. |
|----------------------------|----------------------------------|
| AT | IVECTOR. |
| C Theorem | EPHOLITES. |
| Cl | Detection. |
| FI CODITIO | Contractory |
| CI | . Deutettu: |
| #1 - was refrance 777 | AGreement. |
| 7 1 | A PITTILLACIU. |
| m. 21. | SHIPPESS CTIPIER WITH WISHOS. |
| | |
| | |
| Clarentin (American) | . Province Ocharig. |
| | |
| A To an access | . CALLE IN LEGEL CONTROL |
| | |
| | |
| | |
| | |
| | |
| Crown Imperial | Maiesty. Power. |
| Crowsbill | Envy. |
| Crowfoot | Ingratitude. |
| Crowfoot (Aconite-leaved) | Luster. |
| | |
| | |
| Current | Thy frown will kill me. |
| Cuscuta | Meanness. |
| 631 | inmaence. |
| Cypress | Death. Mourning. |
| | |
| Daffodil | Regard, Unrequited love. |
| | |
| | |
| | |
| Daisy, Michaelmas | Farewell, or Afterthought. |
| | |
| Daisy, Wild | I will think of it. |
| Daisy, vend | Brilliant complexion. |
| Dandelion | Eastic oracle. |
| Dandelion, or Thistle-head | Depart. |
| Daphne | Glory. Immortality. |
| Daphne-odora | Parting the lily. |
| Darnel | Vice |
| Dead Leaves | Sadness. |
| Deadly Nightshade | Falsehood. |
| Dewplant | A serenade. |
| | |
| Tionna | . Your simple elegance charms me |
| | |
| Diplademia Crassinoda | You are too bold. |
| Dittany of Crete | Birth. |
| arrowity or oroso | |
| | |

| Dock Dodder Dogsban Dogwoo Dragon-l Dragonw | of Crete, White Passion. Patience. of Thyme Baseness. lee Deceit. Falsehood. d. Durability. plant Snare. vort Horrer. lax Utility. |
|---|--|
| Ehonyr ty | 700 |
| Echites. | Aironumana Blackness. |
| Eglantin | Atropurpurea Be warned in time. |
| Elder | e (Sweetbrier) Poctry. I wound to heal Zealousness. |
| Elm | |
| Enchant | er's Nightshade Witchcraft. Sorcery. |
| Endive | Frugality. |
| Eschsho. | Itzia Do not refuse me. |
| Eupatori | ium |
| Evening | Primrose Silent love. |
| Liver-boy | wing Candytuft Indifference |
| Evergree | en Clematis Poverty. |
| Livergree | all Thorn Solace in adversity |
| Everiast | Ing Never-coasing name has a |
| Everlasti | ing Pea |
| | |
| Fennel | |
| T C111 | Pascination Magic Sincovity |
| z reordes | (iceplant) Your looks freeze me |
| £38 | · · · · · · · · · · · · · · · Aranment |
| Fig-mari | gold |
| Fig-tree. | Prolific. |
| rubere . | Reconciliation. |
| Fir troo | Time. |
| Flor | Elevation. [your kindness. |
| Flar-loar | Domestic industry. Fate. I feel Golden-locks Tardiness. |
| Fleur de | lis Flame. I burn. |
| Fleur-de- | luceFire. |
| Flowerin | g Fern |
| Flowerin | g Reed Confidence in Heaven. |
| TIO WEI-O | g-an-nour Delicate heavily |
| Fly-orchi | is Error. |
| | |

Fiy-orchis Error.
Flytrap Deceit.
Fool's Parsley Silliness.
Forget-me-not.
Foxglove Insincerity.
Foxtail-grass Sporting.
Franciscea Latifolia Beware of false friends.
French Moneysuckle Rushe beauty.
French Marigold Jealousy.
French Willow Bravery and Humanity.

| Frogenic | rys | Diagnot | |
|----------------|-------------------|----------------------------------|------------|
| Fuller's | Teasel | · · · 1/18/JUSI. | |
| Funitors | Todati | unsanthropy. | |
| Enchain | Scarlet | spicen. | |
| Fucusia, | Scarlet | Taste. | |
| Furze, or | Gorse | Love for all seasons. | Anger. |
| | | | |
| Garden . | Anemone | Forsaken. | |
| Garden | Chervil | Sincerity. | |
| Garden 1 | Daisy | I partake of your scati | ments. |
| Garden 1 | mailgold | Uneasiness. | |
| Garden 1 | Ranunculus | You are rich in attract Estecem. | 520012 |
| Garden S | Bage | Estecem. | tono. |
| Gardenia | of Roses | Refinement. | |
| Garland | of Roses | Reward of virtue | |
| Gentian | | I love you best when you | ann n = 7 |
| Germand | ler Speedwell | Facility | are suu |
| | 1 | | |
| Geraniun | n, Dark | Melancholo | |
| Geraniun | n, Horseshoe-leaf | Strand J. to. | |
| Garaniun | n, Ivy | Postal Form | |
| Geraniun | a. T.omos | Unexpected meeting. | |
| Coranium | 3, LICIMOII | Unexpected meeting. | |
| Geranium | n, Nutmeg | . Expected meeting. | |
| Ceraman | n, Oak-leaved | True friendship. | |
| Geramun | a, Penciled | Ingenuity. | |
| Geraniun | n, Rose-scented | Preference. | |
| Geraniun | ı, Scarlet | Comforting. | |
| Geraniun | n, Silver-leaved | Recall. | |
| Geraniun | ı, Wild | Steadfast piety. | |
| Gillyflow | er | Bonds of affection. | |
| Gladioli . | | Ready armed. | |
| Glory-flor | wer | Glorious beauty, | |
| Goat's-ru | e | Reason. | |
| Golden-re | od | Precaution. | |
| Gooseber | ту | Anticipation. | |
| Gourd | | Extent. Rulle. | |
| Gramman | thus Chloraflora | . Your temper is too hast | η. |
| Grape, W | 1/d | Charitu. | <i>y</i> " |
| Grass | | Submussion. Utilitu | |
| Guelder-r | ose | Winter. Age. | |
| | | | |
| Handflow | er-tree | Warning | |
| Harebell. | | Submission Goief | |
| Hawkwee | ed | Quiek cialitedness | |
| Hawthorn | 1 | Hone | |
| Hazel | ****** | Reconciliation | |
| Meartseas | e, or Pansy | Thoughto | |
| Heath | o, or ransy | Salituda | |
| Helenium | | Thomas | |
| Heliotron | A | Devotion; or, I turn to | 17 |
| Hellehore | | Sugnification; or, 1 turn to | H(66. |
| Helmet f | Ower (Mankshood) | . Soundal. Calumny. | |
| ~~CIIII C -III | ower (Monkshood). | . Anight-errantry. | |
| | | | |

| 17-19 Y Y Y | Van will be my don't |
|---------------------|--------------------------------|
| Hemlock | |
| Hemp | rate. |
| Henbane | . Imperfection. |
| Hepatica | . Confidence. |
| Hibiscus | Delicate beauty. |
| Holly | . Foresight, |
| Holly Herb | . Enchantment. |
| Hollyhock | |
| Honesty | Honesty Fascination |
| Honeyflower | Love succet and secret |
| Honeysuckle | Cenerous and devoted affection |
| Honeysuckle, Coral | The color of my fate |
| | |
| Honeysuckle, French | |
| Нор | |
| Hornbeam | |
| Horse-chestnut | |
| Hortensia | . You are cold. |
| Houseleek | . Vivacity. Domestic industry. |
| Houstonia | . Content. |
| Hoya | . Sculpture. |
| Hoyabella | . Contentment. |
| Humble-plant | . Despondency. |
| Hundred-leaved Rose | |
| Hyacinth | Sport. Games. Play. |
| Hyacinth, Purple | Sorrowful. I am sorry. |
| Hyacinth, White | Unohtrusive loveliness. |
| Hydrangea | A hogster. |
| Hyssop | Cleanliness |
| ex 3 abo p | . C.100010001 |
| | 27 717 |

| | elan d- moss | |
|------|----------------------------|---------------------------------|
| Ice | plant | Your looks freeze me. [honor, |
| Im | bricata | . Uprightness. Sentiments of |
| | perial-montague | |
| | dian-cress | |
| | dian-jasmine (Ipomœa) | |
| | dian-pink (double) | |
| | dian-plum | |
| | 5 | |
| Iris | s, German | .Flame. |
| Ivv | Ψ | Friendship. Fidelity. Marriage. |
| Iv | v. Sprig of with Tendrils. | . Assiduous to please. |

| Jacob's Ladder |
|---|
| Japan-rose |
| Japanese Lilies You can not deceive me. |
| Jasmine |
| Jasmine, Cape Transport of joy. |
| Jasmine, Carolina Separation. |
| Jasmine, Indian I attach myself to you. |
| Y |

Jasmine, Spanish..... Sensuality.

| Jasmine, Yellow | . Grace and elegance. |
|----------------------------|-------------------------------------|
| Jonquil | .I desire a return of affection. |
| Indag-tros | Unbeliet, Ketraual, |
| Julienne, White | Despair not: God is everywhere |
| Juniper | Succor. Protection. Iness. |
| Justicia | The perfection of female leveli- |
| Justicia | . The perjection of Jemate totale |
| Kennedia | Montal boauts |
| Kennedia | Desire of vieles |
| Kingcups | . Desire of riches. |
| | 727 727 |
| Laburnum | . Porsaken, Pensive beauty. |
| Lady's Slipper | . Capricious veauty. Win me and |
| Lagerstræmia, Indian | .Eloquence [wear me. |
| Lantana | . IVEGOT . |
| Lanageria Rosea | .There is no unalloyed good. |
| T.arch | . Audacity. Boldness. |
| Larkspur | Lightness. Levity. |
| Larkspur, Pink | Fickleness. |
| Larkspur, Purple | Haughtiness. |
| Laurel | Glory |
| Laurel, Common (in flower) | Parfidu |
| Laurel, Common (in nower) | Povegovanae |
| Laurel, Ground | . Les Sever anec. |
| Laurel, Mountain | Dimite. |
| Laurel-leaved Magnolia | Dignity. |
| Laurestina | A token. |
| Lavender | Distrust. |
| Leaves Dead | Metanchoty. |
| Lemon | . Zest. |
| Toman bloccome | Preletty in Love. |
| Lecchengultia Splendens | You are charmina. |
| Totturon | . Cola-nearteaness. |
| Lichen | . Dejection. Solitude. |
| Tilgo Field | . Humilitu. |
| Lilac, Purple | First emotions of love. |
| Lilac, White | Tou of worth |
| Lily, Day | Convetry |
| Lily, Day | Maisetu |
| Lily, Imperial | Danita Sanatana |
| Lily, White | Furity. Sweetness. |
| | |
| Lily of the Valley | Return of happiness. * Uncon- |
| Linden or Line Trees | Unitimital aree. Lections successes |
| Lint | . I feel my obligations. |
| Tive-nak | Labertu. |
| Limorwort | Confidence. |
| Lignorice Wild | . 1 deciare against you. |
| Lobelia | Malevolence. |
| T court troo | . Eleaance. |
| Locust-tree (green) | Affection beyond the grave. |
| London Pride | Frivolitu. |
| Lote-tree | Concord |
| Lotus | Eloquence Repose. |
| Lotus | moducace. rechono. |
| | |

| Lotus-flower | Estranged love. |
|--|--------------------------------|
| Lotus-leaf | \dots Recantation. |
| Love-in-a-mist | Perplexity. |
| Love-lies-bleeding | Honeless, not heartless |
| Lucerne | Life. |
| Lupin | Voraciousness. |
| Madder | Calaman |
| Magnalia | Love of Nature. Magnificence. |
| Magnolia, Swamp | Love of Navure. Magnificence. |
| Mallow | I et severance. |
| Mallow Mouse | minaness. |
| Mallow, Marsh | Бепелсепсе. |
| Mallow, Syrian | Consumed by love. |
| Mallow, Venetian | Delicate beauty. |
| maion Creeana | Will you share my fortunes? |
| Manchineal-tree | |
| Mandrake | |
| Maple | Keserve. |
| Marianthus | Hope for better days. |
| Marigold | Grief. |
| Marigold, African | |
| Marigold, French | Jealousy. |
| Marigold, Prophetic | Prediction. |
| Marigold and Cypress | Despair, |
| Marjoram | Blushes. |
| Marvel of Peru | |
| Meadow-lychnis | Wit. |
| Meadow-saffron | My best days are past. |
| Meadowsweet | Uselessness |
| Mercury | Goodness. |
| Mesembryanthemum | Idleness. |
| Mezereon | Desire to please. |
| Michaelmas-daisv | Afterthought, I charms |
| Mignonette | Lour qualities surpuss your |
| Milfoil | War. |
| Milkvetch | Your presence softens my pains |
| Milkwort | Hermitage. |
| Mimosa (Sensitive-plant) | Sensitiveness. |
| Mint | Virtue. |
| Mistletoe | I surmount difficulties. |
| Mitraria Coccinea | Indolence. Dullness. |
| Mock-orange | . Counterfeit. |
| Mock-orange | Your whims are unhearable |
| Monkshood | A deadly for is near |
| Monkshood (Helmet-flower) | Chivalry Knight-erranter |
| Monkshood (Helmet-flower) Monkshood (Helmet-flower) Moneyort | Foractfulness |
| AVECTILITIE-ETOT V | ATRECTORION |
| Moschatel | Wealmose |
| Moss | Maternal love |
| Mosses | Florania |
| Mossy Sazifrage | Affection |
| | · . LL [] 0000010. |
| | |
| | |

| Motherwort Mountain Ash Mourning Bride Mouse-eared Chickweed Mouse-eared Scorpion-grass Moving-plant Mudwort Mulberry-tree, Black Mulberry-tree, White Mushroom Musk-plant Mustard-seed Myrobalan Myrth Myrtle | Truchor. The control of the control |
|--|---|
| Narcissus Nasturtium Nemophila Nettle, Common Stinging Nettle, Burning Nettle-tree Night-blooming Cereus Night Convolvulus Nightshade | Success everywhere. You are spiteful. Slander. Conceit. Transient beauty. Night. Falschood. |
| Oak-leaves Oak-tree Oak, White Oats Oleander Olive Orange-blossoms Orange-flowers Orange-tree Orchis Csier Csmunda Oxeye Oxlip | Independence. The witching soul of music. Beware. Peace. Your purity equals your loveli- Chastity. Bridal festivities. Generosity. 4 belle. Frankness. Dreams. Patience. |
| Palm Pansy Parsley Pasqueflower Passionflower Patience Dock Pea, Everlasting | Victory. Thought. Festivity. To win. You have no claims. Superstition (when reversed), or Patience. I Faith if erect. An amounted meeting. Lasting |

| Peach-blossom | I am your cantive. |
|--|-----------------------------------|
| Pear | |
| Pear-tree | |
| Pentstemon Azureum | High-bred |
| Pennyroyal | |
| Peony | Shame Packfulness |
| Peppermint | Wannel of faller |
| Deriver la Dive | Faula Cian Latin |
| Periwinkle, Blue | . Eurry friendsnip. |
| Periwinkle, White | rieasures of memory. |
| Persicaria | |
| Persimmon | |
| Peruvian Heliotrope | |
| Petunia | . Your presence soothes me. |
| Pheasant's-eye | Remembrance. |
| Phlox | Unanimity. |
| Pigeon-berry | |
| Pimpernel | Change, Assignation. |
| Pine | Pitu |
| Pineapple | Vou are nerfect |
| Pine, Pitch | Philosophy |
| Pine, Spruce | Hone in advancity |
| Pink | |
| | |
| Pink, Carnation | |
| Pink, Indian Double | |
| Pink, Indian Single | |
| Pink, Mountain | . Aspiring. |
| Pink, Red Double | .Pure and ardent love. |
| Pink, Single | . Pure love. |
| Pink, Variegated | . Refusal. |
| Pink, White | . Ingeniousness. Talent. |
| Plantain | . Whiteman's footsteps. |
| Plane-tree | |
| Plum, Indian | |
| Plum-tree | Fidelity. |
| Plum, Wild | |
| Plumbago Larpenta | Holy Vicious |
| Delego Harpenta | Daide of vieles |
| Polyanthus | El a l'accetta mustame |
| Polyanthus, Crimson | |
| Polyanthus, Lilac | . Conpaence. |
| Pomegranate | . Foolishness. |
| Pomegranate-flower | . Nature. Elegance. |
| Poor Robin | . Compensation, or an equivalent. |
| Poplar, Black | . Courage. |
| Poplar, White | . Time. |
| Poplar, White | . Consolation. |
| Poppy, Scarlet | . Fantastic extravagance. |
| Poppy, White | Sleen, My bane. |
| Potato | . Benevolence. |
| Potentilla | I claim at least your esteem. |
| Prickly-pear | |
| The second secon | |
| | |

| Pride of China Primrose Primrose, Evening Primrose, Red Privet Purple Clover Pyrus Japonica Quaking-grass Quamoclit Queen's Rocket Quince | Inconstancy. Inconstancy. Unpatronized merit. Prohibition. Provident. Fairies fire. Agitation. Rusulodu. I Fashion. |
|--|---|
| Quince | Longradion |
| | March |
| Ragged-robin | Wit. |
| Ranunculus | The was wish in consuctions |
| Ranunculus, Garden | 10tt are rich the contactions. |
| Ranunculus, Wild | Ingravious. |
| Raspberry | Kentorse. |
| Ray-grass | Touthful long |
| Red Catchfly | 1 Outhfut tove. |
| Reed | To discretion |
| Reed, Split | Damage Parave |
| Rhododendron (Rosebay) | Advise |
| Rhubarb | Powells: |
| Rocket | Varioty |
| Rosa-mundi | Thou get all that is |
| Rose, Austrian | Hanny love |
| Rose, Bridal | Theoreeious hearts |
| Rose, Burgundy | imbaseador of lone |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| Rose, Deep Red | Love pleasure and pain. |
| Rose, Dog | Winter dae |
| Rose, Guelder | Pride |
| Rose, Hundred-leaved | Regulty is your only attraction. |
| Rose, Japan | Beauty is your only attraction. If you love me you will find out. |
| Rose, Maiden-blush | Chare |
| Rose, Montiflora | Canadana heartu |
| Rose, Musk Rose, Musk, Cluster | Charmina |
| Rose, Musk, Cluster | Lone |
| Rose, Red | Simplicity. |
| Rose, Single Rose, Thornless | Early attachment. |
| Rose, Unique | Call me not heautiful. |
| Rose, White | I am worthy of you. |
| rose, wille | or the same was a the same |

Rose, White (withered)..... Transient impressions.

| Rose, Yellow Decrease of love. Jealousy. |
|--|
| Rose, York and Lancaster War. |
| Rose (full-blown, over two buds). Secrecy. |
| Rose, White and Red together Unity. |
| Roses, Crown of |
| Rosebud, Red Pure and lovely. |
| Rosebud, White |
| Hosebud, Moss |
| Rose-leaf You may hope. |
| Rosemary Remembrance. |
| RudbeckiaJustice. |
| Rue |
| Rush |
| Rye-grass Changeable disposition. |
| J 1 |
| Saffron Beware of excess. |
| Saffron Crocus |
| Saffron, Meadow My happiest days are past, |
| Sage Domestic virtue. |
| Sage, Garden Esteem. |
| Sainfoin Agitation. |
| Saint John's Wort Animosity. |
| Salvia, Blue |
| Salvia, Red Energy. |
| Saxifrage, Mossy Affection. |
| Scabious |
| Scabious, Sweet Widowhood. |
| Scarlet Lychnis Sunbeaming eyes. |
| Schinus |
| Scotch Fir Elevation. |
| Sensitive-plantSensibility. |
| Senvy |
| Shamrock Light-heartedness. |
| Shepherd's Purse I offer you my all. |

Shepherd's Purse I offer you my all.
Siphocampylos Resolved to be noticed
Snakesfoot Horror.
Snapdragon Presumption. Also, "No."
Snowball Bound. Snowdarp Hope.
Sorrel Affection.
Sorrel, Wild Wit ill-timed.
Sorrel, Wood. Joy.

Southern Wood.

Southernwood.

Spanish Jasmine

Spensuality.

Spearmint

Warnth of sentiment.

Speedwell

Germander

Feedlity.

Speedwell

Specification

Sp

Speedwell, Spiked. Semblance. Spider-ophrys. Advoitness.

| Spiderwort | . Esteem. not love. |
|--|----------------------------------|
| Spiked Willow-herb | Pretension. [mu heart. |
| Spindle-tree | . Your charms are engravey on |
| Star of Bethlehem | Puritu. |
| Starwort | Afterthought. |
| Starwort | Obserfulness in old age |
| Stephanotis | Will you accommon me to the |
| Stephanotis St. John's Wort | Superstition [Fast ? |
| Stock | Lasting heavity |
| Stock, Ten-week | Promotness |
| Stonecrop | |
| Straw (broken) | Runture of a convert |
| Straw (whole) | Thian |
| Strawberry-blossoms | Foresignt |
| City will a straight a | Fotom mot lown |
| Strawberry-tree | I forging not |
| | |
| Sultan, White | . Sweemess. |
| Sultan, Yellow | |
| Sumach, Venice | |
| Sunflower, Dwarf | . Adoration. |
| Sunflower, Tall | . Haughtmess. False riches. |
| Swallow-wort | |
| Sweet Basil | |
| Sweetbrier, American | |
| Sweetbrier, European | |
| Sweetbrier, Yellow | Decrease of love. |
| Sweet Pea | |
| Sweet Sultan | |
| Sweet Sedge | .Resignation. |
| Sweet-william | . Gallantry. Dexterity. |
| Sycamore | . Curiosity. |
| Syringa | . Memoru. Fraternal summathu. |
| Syringa, Carolina | . Disappointment. |
| 4 | |
| Tamarisk | . Crime. |
| Tansy, Wild | . I declare war against you. |
| Teasel | . Misanthropy. |
| Tendrils of Climbing-plants | . Ties. |
| Thistle, Common | . Austerity. Independence. |
| Thistle, Fuller's | . Misanthropy. |
| Thistle, Scotch | |
| Thornapple | . Deceitful charms. |
| Thorn, Branch of | Severity. |
| Thrift | . Sumpathu. |
| Throatwort | . Nealected beauty. |
| Thyme | Activity, or Courage. |
| Tiger-flower | . For once may pride befriend me |
| Traveler's joy | Safetu. |
| Tree of Life | . Old age. |
| Trefoil | . Revenge. |
| | V |

| Tremella Nestoc | .Resistanco. |
|-----------------------------------|-----------------------------------|
| Wrilliam Pictum | . Modest beautu. |
| Triptilion Spinosum | .Be prudent. |
| Truffie | . Surprise. |
| Trumpet-flower | Fame. |
| Tuberose | Danaerous pleasures. |
| Tulip, Red | Declaration of love |
| Tulip, sted | Properties on of |
| Tulip, Variegated Tulip, Yellow | Honologa love |
| Tulip, Reliow | Charity |
| Talip Tussilage, Sweet-scented | . Undrug. |
| Tussilage, Sweet-scented | .Justice shall be done you. |
| Valerian | An agamenodating diamonition |
| Valerian | Parateure F. Jan. |
| Valerian, Greek | Rupture. Ldor. |
| Venice Sumach | . Intellectual excellence. Spien- |
| Venus's Car | Fly with mc. |
| Venus's Looking-glass | . Flattery. |
| Venus's Trap | . Deceit. |
| Verbena Pink | Family union. Tunity. |
| Verbena Scarlet | . Unite against evil; or, Church |
| Verhana White | Pray for me. |
| Vernal-grass | . Poor, but happy, |
| Veronica | Fidelitu. |
| Veronica Speciosa | Keen this for my cake |
| Vervain | Exchantment |
| Vine | Interiories |
| VIDE | Florit fully age |
| Violet, Blue | Tratal Cale and |
| Violet, Dame | Afadast. |
| Violet, Sweet | . Modesty. |
| Violet, Yellow | . Kurai nappiness. Lana shaac. |
| Virginia Creeper | .1 cling to you both in sunshine |
| Virgin's Bower | . Filial love. |
| Viscaria Oculata | . Will you dance with me? |
| Volkamenia | . May you be happy. : |
| | |
| Wallflower | . Fidelity in adversity. |
| Walnut. Watcher by the Wayside | .Intellect. Stratagem. |
| Watcher by the Wayside | · Never despair. |
| Water-lily | . Purity of heart. |
| Watermelon | |
| Waxplant | |
| Wheat-stalk. | |
| Whin | |
| White Flytrap | |
| White Jasmine | Amiahlongoo |
| | |
| White Lily White Mullein | Coal nature |
| | |
| White Oak | |
| White Pink | |
| White Poplar | Xime. |
| | |

| White Rose (dried). Whortleberry Willow Creeping Willow French Willow, Herb Willow, Water. Willow, Weeping Winter Cherry Wisteria Witch Hazel Woodbine Wormwood | Treason. [nocence. Love forsaken. Bravery and kumanity. Pretension. Freedom. Mourning. Deception. Welcome, fair stranger. A spell. Fraternal love. Joy. Maternal tenderness. |
|---|--|
| Xanthium Xeranthemum Yew | .Rudeness. Pertinacity. .Cheerfulness under adversity. |
| Zephyr-flowerZinnia | . Expectation. |

PART THE SECOND.

| Absence | . Wormwood. |
|-----------------------------|---------------------|
| Abuse not | . Crocus. |
| Acknowledgment | . Canterbury-bell. |
| Activity, or Courage | . Thyme. |
| A deadly foe is near | . Monkshood. |
| Admiration | . Amethyst. |
| Adoration | .Dwart Sunnower. |
| Adroitness | .Spraer-opurys. |
| Adulation | . Cacana. |
| Advice | . Rhubarb. |
| Affection | . Mossy Saxifrage. |
| Affection | . Pear. |
| Affection | Sorret |
| Affection beyond the grave. | . Green Locust. |
| Affortion Maternal | . Cinauetou. |
| A ffectation | Coekscomo Amorana. |
| Affactation | . Biorning-george |
| A Frintian | BUCK L'OPEUT. |
| Afterthought | . Michaelmas Dates. |
| C # arthought | . But a or t. |
| Afterthought | , Unina Astor. |
| Agramont | . Straw. |
| Δ α α | Cruenter Liver. |
| Agitation | . IH O'CORY DOWNERS |
| Agitation | .Samfoin. |
| | |

Alas! for my poor heart Deep-red Carnation. Always cheerful Corcopsis. Always delightful Cincruria. Always lovely Indian Pink (double). Ambassader of Love Cabbage Rose, AmiabilityJasmine. Anxious and trembling Red Columbine. Arts Acanthus. Artifice Clematis. Assiduous to please Sprig of ivy, with tendrils. Assignation Pimpernel. Attachment Indian Jasmine. Audacity Larch.

Bantering Southernwood. Baseness Dodder. Bashful shame Deep-red Rose. Be prudent Triptilion Spinosum. Be warned in time Echites Atronopurea.
Beautiful eyes. Variegated Tulip.
Beauty Particolored Daisy.
Beauty always new China Rose.
Beauty, Capricious Lady's-shipper.
Beauty, Capricious Musk-rose.
Beauty Deliant Element of the beauty. Beauty, Delicate Flower of an hour. Beauty, Glorious Glory-flower.
Beauty, Lasting Stock. Beauty, Magnificent....... Calla Æthiopica. Beauty, Mental Clematis. Beauty, Modest Trillium Pictum. Beauty, Neglected Throatwort. Beauty, Pensive Laburnum. Beauty, Rustic ... French Honeysuckle.
Beauty, Unconscious ... Eurquidy Rose. Beauty is your only attraction Japan Rose. Orchis. Be mine Four-leaved Clover. Beneficence Marshmallow.

| Betrayed White Catchfly. |
|---|
| Beware Oleander. |
| BewareRosebay. |
| Beware of a false friend Francisca Latifolia. |
| Bitterness |
| Blackness no |
| Blackness Ebony-tree. |
| Blushes Borage. |
| Blushes |
| Boldness |
| Boldness Pink. |
| Bonds Convolvulus. |
| Bonds of affection Gillyflower. |
| Diavery Oak-leaves |
| Bravery and humanity French Willow. |
| Bildai favor |
| Billiant complexion Damask Rose. |
| Bulk Watermelon. |
| Bulk Gourd. |
| Busybody Onamoclit. |
| Bury me amid Nature's beauties. Persimmon. |
| £2 33 |

| Call me not beautiful | Page Tinique |
|-------------------------------|------------------------|
| Calm repose | Rughham |
| Calumny | Hallahama |
| Calumny | Maddon |
| Change | Dimana |
| Change Changeable disposition | Evmpernet. |
| Charitee Charitee | nye-grass. |
| Charity | Turnip. |
| Charming | Cluster of Musk-roses. |
| Charms, Deceitful | Thorn-apple. |
| Cheerfulness | Saffron Crocus, |
| Cheerfulness in old age | American Starwort. |
| Cheerfulness under adversity, | Chinese Crusanthemum. |
| Chivalry | Monkshood, |
| Cleanliness | Hysson. |
| Cold-heartedness | Lettuce. |
| Coldness | Agnus Castus. |
| Color of my life | Coral Honeusuchle |
| Come down | Jacob's Ladder |
| Comfort | |
| Comforting | |
| Compassion | Allonian |
| Concealed love | Motherwood |
| | |
| Concert | |
| Concord | |
| Confession of love | |
| Confidence | |
| Confidence | |
| Confidence | Liverwort. |
| Confidence in Heaven | Flowering Reed. |
| | |

| Conjugal love Lime or Linden Tree. Consolation Ked Poppy. |
|---|
| Constancy Bluebell. |
| Consumed by love Surian Mallow. |
| HOMOPHO. |
| Could you bear poverty? Brocallia Jamisonii. Counterfeit Mock-orange. |
| Mock-orange. |
| Courage |
| Crime |
| Cure Balm-of-Gilead. |
| Cure for heartache Swallow-wort. |
| Curiosity |
| |
| Danger Rhododendron. Rosebay. |
| Dangerous pleasures Tuberose. |
| Death |
| Dooth preferable to loss of) way p |
| Death preferable to loss of White Rose (dried), invocence |
| Deceit Apocynum. |
| Deceit |
| Deceit Dogsbane. |
| Deceit |
| Becariful charms Thorn-apple. |
| Deception |
| Declaration of love |
| Decrease of love Yellow Rose. |
| DeformedBegonia. |
| Dejection |
| Delay Eupatorium. |
| Delicacy Bluebottle, Centaury, |
| Corntlower. |
| Depart |
| Desire to please |
| Despair |
| Despair not God is everywhere, White Julienne. |
| Despondency |
| Devotion, or, I turn to thee Peruvian Heliotrope. |
| Dexterity Sweet-William. |
| Difficulty |
| Dignity |
| Dignity |
| Disappointment Carolina Syringa. |
| Disdain Yellow Cornation. |
| DisdainRue. |
| Disgust Frog-ophrys. |
| Dissension Pride of China. |
| Distinction |
| Distrust |
| Docility |
| DOCIETY |
| A. |

| Domestic industry Flax. Domestic virtue Sage. Do not despise my poverty Shepherd's Purs Do not refuse me Eschscholtzia, or Doubt Apricot-blossom. Durability Dogwood. Duration Cornel-tree. | Carrot-flower. |
|---|---------------------|
| Early attachment. Thornless Rose. Early friendship Blue Periwinkle. Early youth Primrose. Elegance Locust-tree. Ellegance and grace Tellow Jasmine. Elevation Scotcl. Fir. Elloquence Lagerstremia, Ellegante Lagerstremia, Esteem, not love Strawberry-tree. Esteem, not love Strawberry-tree. Esteem, not love Strawberry-tree. Estende Camellia-Japonia, Amenone. Expectation Anemone. Expectation Zeplyn-flower. Expected meeting Nutney-geranium Extent Gourd. Extinguished hopes Convolvulus-maje | adian. ca. |
| | |
| Facility Germander Spee Fairies' fire Pyrus-japonéa. Faithfulness Blue Violet. Faithfulness Heliotrope. Falsehood Bugloss. Deadl Falsehood Yellow Lilly. Falsehood Manchineal-tree. False riches Tall Sunflower. Fame Talls nightower. Fame speaks him great and good, Apple-blosso. Family union Pink Verbena. Fantastic extravagance Searlet Poppy. Farewell Michaelmas Dan Fascination Fern. | y Nightshade. m. |
| Pascination Honesty. Fashion Queen's Rocket. Fecundity Hollyhock. | |

| Felicity | Sweet Sultan. |
|---|-------------------------------|
| Female fidelity | .Speedwell. |
| Festivity | .Parsiey. |
| Fickleness | . Abatina. |
| Fickleness | .Pink Larkspur. |
| Filial love | . Virgin's-bower. |
| Fidelity | . Veronica. Ivy. |
| Fidelity | .Plum-tree. |
| Fidelity in adversity | . Wallflower. |
| Fidelity in love | . Lemon-blossoms. |
| Fire | Fleur-de-luce. |
| First emotions of love | Purple Lilae. |
| Flame | Fleur-de-lis. Iris. |
| Plattery | Venue's Looking-glass. |
| Flee away | Pennuroual |
| Fly with me | Venus's Car |
| Polly | Columbine |
| Poppery | Calcannt Amaranth |
| roppery | Pompamanata |
| Foolishness | Trongranase, |
| Foresight | . Houy. |
| Forgetfulness | . Moonwort. |
| Forget-me-not For once may pride befriend | rorget-me-not. |
| For once may pride befriend | me, Tiger-flower. |
| Forsaken | . Garaen Anemone. |
| Forsaken | . Laburnum. |
| Fortitude | . Dipteracanthus Spectabilis. |
| Fragrance | . Camphire. |
| Frankness | . Osier. |
| Fraternal love | , Woodbine. |
| Fraternal sympathy | .Suringa. |
| Freedom | . Water-willow. |
| Preshness | . Damask Rose. |
| Friendship | Acacia. Ivv. |
| Friendship, early | Blue Periwinkle |
| Friendship, true | Oak-leaned Geranium |
| Friendship, unchanging | Arhor-witce |
| Frivolity | London Pride |
| Frugality | Thisper Huding |
| riugamity | , Omeong. zmanos. |
| Compton | Post william Onalita |
| Gayety | |
| Gayety | |
| Gallantry | |
| Generosity | . Orange-tree. |
| Generous and devoted affect | |
| Genius | |
| Gentility | Cerncockle. |
| Girlhood | White Rosebub. |
| Give me your good wishes | |
| Gladness | |
| Glory | |
| | |

| Glory. Immortality | Daphne. |
|--------------------|-------------------------|
| Giorious beauty | Glory-flower. |
| Goodness | Bonus Henrious. |
| Goodness | Mercury. |
| Good education | . Cherry-tree. |
| Good wishes | Sweet Basil. |
| Good-nature | White Mullein. |
| Gossip | Cobœa. |
| Grace | Multiflora Rose. |
| Grace and elegance | Yellow Jasmine. |
| Grandeur | . Ash-tree. |
| Gratitude | Small White Bellflower. |
| Grief | Harebell. |
| Grief | Marigold. |
| | - |
| | |

| Happy love | Bridal Rose. |
|------------------------|--------------------|
| Hatred | Basu. |
| Hanghtiness | Furple Larkspur. |
| Hanchtiness | Lau Sunjurwer. |
| Health | Iceland Moss. |
| Hermitage | Milkwort. |
| Hidden worth | Coriander. |
| Figh-pred | Penstemon Azureum. |
| Holy wishes | Plumbago Larpenta. |
| Honesty | Honesty. |
| Hope | Flowering Almond. |
| TT | Hauthorn |
| Норе | Sugar dram |
| Hope | Browner op. |
| Hone in adversity | Noruce rine. |
| Honeless love | rellow rule/. |
| Honeless not heartless | Love-wes-owewing. |
| Horror | Mandrake. |
| Horror | Dragonswort. |
| Horror | Snakesfoot. |
| Hospitality | Oak-tree. |
| Humility | Broom. |
| Humility | Smaller Bindweed. |
| Extiniiity | Field Talue. |
| Humility | |
| | |

| I | am too happy |
|-----|---|
| 3 | and wour cantive Ecucie of the |
| 1 | am worthy of you White hose. |
| 8 | change but in death Buy-leaf. |
| 40- | alaine at least wour esteem, recentled. |
| T | dare not reronica speciosa. |
| 3 | Feelers against VOUDelleder. |
| 16 | doolars against vonLiquorice. |
| T | declara war against Vou Will Iteley. |
| T | die if neglected Laurestina. |
| Ť | desire a return of affection. Jonquil. |

| I feel my obligations | . Lint. |
|--|-----------------------------|
| I feel your kindness | . Ftax. |
| I have lost all | |
| I live for thee | |
| I love | |
| I offer you my all | .Shepherd's Purse. |
| I offer you my fortune, or I | 2 ~ 1 |
| I offer you my fortune, or I offer you pecuniary aid | Carceotaria. |
| I share your sentiments | . Double China-aster. |
| I share your sentiments | . Garden Daisu. |
| I shall die to-morrow | . Gum-cistus. |
| I shall not survive you | . Black Mulberry. |
| I surmount difficulties | |
| I watch over you | |
| I weep for you | Purnle Verbena |
| I will think of it | Single China-aster |
| I will think of it, or hope | Wild Daisy |
| I wound to heal | Edantine Sweethrier |
| If you love me, you will find | out Maidenblush Pose |
| Idleness | Moonthuanthoman |
| Ill-nature | Crab Marcan |
| Ill-natured beauty | |
| Imagination | |
| | |
| Immortality | Vollow Paleam |
| Impatience | Complements |
| Impatient resolves | |
| | |
| Imperfection | |
| Importunity | |
| Inconstancy | . Evening 1 rimrose. |
| Incorruptible | . Cedar of Levanon. |
| Independence | . Common Thistie. |
| Independence | . Wild Flum-tree. |
| Independence | . White Oak. |
| Indifference | . Ever-flowering Candytuft. |
| Indifference | . Mustard-seed. |
| Indifference | . Prgeon-berry. |
| Indifference | . Senvy. |
| Indiscretion | .Split Reed. |
| Indolence | .Mittraria Coccinea. |
| Industry | |
| Industry, Domestic | . Flax, |
| Ingeniousness | . White Pink. |
| Ingenuity | Penciled Geranium, |
| ingenuous simplicity | .Mouse-cared Chickweed. |
| Ingratitude | . Crowfoot. |
| Innocence | . Daisy. |
| Insincerity | . Foxalove |
| Insinuation | . Great Bindweed. |
| Inspiration | . Angelica. |

| Instability Dahlia. Intellect Walnut. Intoxication Vine. Irony Sardony. |
|--|
| Jealousy. French Marigold. Jealousy Yellow Rose. Jest Sonthernwood. Joy Wood-sorrel. Joys to come Lesser Celandine. Justice Radbeckia. Justice shall be done to you Collistoot, or Tussilage. |
| Keep your promise Petunia. Kindness Searlet Geranium. Enight-errantry Helmet-flower, or Monkshood |
| Lamentation Asnon-tree. Lasting beauty Stock. Lasting pleasures Everlasting Pea. Let me go Butterfly-weed. Levity Larkspur. Liberty Lucerne. Life Lucerne. Light-heartedness Shemrock. Lightness Lorkspur. Live for me Arbor-vitæ. Love Rose. Love, forsaken Creeping-willow. Love to dangerous Carolina Rose. Love for all seasons Furze. Luster Aconite-leaved Crowfoot. Luxury Chestmut-tree. Magnificence Magnolia. Magnificence Magnolia. Magnificence Lovelia. Majesty Crown Imperial. Make haste Dianthus. Malevolence Iry. Material affection Creepide. Mage Maternal affection |
| Maternal love Moss. Maternal tenderness Wood-sorrel. Matrimony American Linder. Matronly grace Cattleya. Mature charms Cattleya Fineli. May you be happy Volkamenia. Meanness Cuscula. |

| Meskness | . , Birch. |
|---------------------------------------|--------------------------------|
| Melancholy | . Autumnal Leaves. |
| Melaucholy | Dark Geranium. |
| Welancholy | . Dead Leaves. |
| Wental beauty | Clematis, |
| Mental beauty | Kennedia. |
| Message | Iris. |
| Wildness | Mallow. |
| Wirth | Sallron Crocus. |
| Wisenthrony | Aconite (Wolfsbane). |
| Misanthropy | Fuller's Teasie. |
| Modest beauty | Trillium Pictum. |
| Modest genius | Creeping Cerous, |
| Modesty | Violet. |
| Modesty and purity | White Lily. |
| Momentary happiness | Virginian Spiderwort. |
| Mourning | Weeping Willow. |
| Music | Bunch of Reeds, with panicles. |
| Www hest days are past | Colchicum.or Moudew Saffron. |
| My regrets follow you to the grave | 1 tomboris |
| the grave | Castronius. |
| | |
| Weatness | Broom. |
| Neglected beauty | Throatwort. |
| Never-ceasing remembrane | e . Everlasting. |
| Never despair | Watcher-by-the-wayside. |
| No | Snapdragon. |
| | |
| Old age | Tree-of-life. |
| Only deserve my love | Mose-campion. |
| | - |
| Painful recollections | I'los-adoms. |
| Painting | Auricula. |
| Painting the lily | Luphne-odora. |
| Passion | White Lettones. |
| Paternal error | Cargamine. |
| Patience | |
| Patriotish | Anerican Lim. |
| Patriotism | |
| Pease | |
| Perfected leveluness | . W Rite Cametila-japoniva. |
| Periody | Common Lawret, in Jower. |
| Fensive beauty | Lucurnum. |
| Perplexity | Charleman WritiVaria |
| Parsecution | Concern Africanistic |
| Perseverance | |
| Persoasior | Samion Mallace |
| Persuasion | . Nyrun muuov. |
| Pertinacity | Pine Alea Andromodo |
| Pity | , is one. Zioo, zinaromoed. |
| | |

| Pleasure and pain | Dogrose. |
|--------------------------------|-------------------------|
| Pleasure, lasting | . Everlastina Pea. |
| Pleasures of memory | White Perivinkle |
| Pomp | Dahlia |
| Popular favor | |
| Poverty | Everaveen Clematic |
| Power | Imperial Montague |
| Power | . Cress |
| Pray for me | |
| Precaution | . Golden-rod. |
| Prediction | |
| Pretension | Sniked Willow-herb. |
| Pride | |
| Pride | |
| Privation | |
| Privation | . Myrobalan. |
| Profit | . Cabbage. |
| Prohibition | . Privet. |
| Prolific | . Fig-tree. |
| Promotness | Ten-week Stock. |
| Prosperity | Beech-tree. |
| Protection | . Bearded Crevis. |
| Prudence | . Mountain Ash. |
| Pure love | Single Red Pink. |
| Pure and ardent love | Double Red Pink. |
| Pure and lovely | . Red Rosebud. |
| Purity | Star of Bethlehem. |
| Quarrel | Broken Corn-straw |
| Quicksightedness | . Hawkweed. |
| Satoward and a second | |
| Ready-armed | Gladioli. |
| Reason | Goat's-rue. |
| Recantation | Lotus-leaf. |
| Recall | Silver-leaved Geranium. |
| Reconciliation | Filbert. |
| Reconciliation | Hazel. |
| Refinement | Gardenia. |
| Refusal | Striped Carnation. |
| Regard | Datfoarl. |
| Regret | Purnle Verbena. |
| Relief | Balm-of-ailead. * |
| Relieve my anxiety | , . Christmas Rose. * |
| Religious superstition | Atoe. |
| Religious superstition, or Fai | th, Passion-flower. |
| Religious enthusiasm | Schinus. |
| Remembrance | Rosemary. |
| Remorse | Bramble. |
| Remorse | Raspberry. |
| Rendezvous | U inckweed. |
| | |

Sadness Dead Leaves. Safety Traveler's Jou. Secret love Yellow Acacia. Semblance Spiked Speedwell.
Sensitiveness Mimosa. Sensuality......Spanish Jasmine. Separation Carolina Jasmine.
Severity Branch of Thorns. Shame Peony.
Sharpness Barberry-tree. Sickness Anemone (Zephyr-flower). Silent love Evening Primrose. Silliness Fool's Parsley. Simplicity American Sweetbrier. Sincerity Garden Chervil. Slighted love Yellow Crusanthemum. Snare Catchfly. Dragon-plant. Sorrow Yew.
Sourness of temper Barberry.
Speak out Orlip.
Spell Circum.

 Spleen
 Funitory

 Splendid beauty
 Amaryllis

 Splendor Yellow Auricula.

| Stoicism | Box-tree. |
|--|------------------------------|
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| Change a mention of the contract of the contra | . Dr. donnes more |
| CY | . £ F 60 11 00 o |
| | |
| | |
| | |
| Sympathy | . Tarift. |
| | |
| Talent | Flow Lagrad Colden-locks |
| | |
| Taste | Transace |
| STATE OF THE STATE | . II CONTEUNO |
| The second of th | - 20 2000000 |
| | |
| | |
| Thankfulness The color of my fate | Coimon Polyanthus |
| The heart's mystery The perfection of female |) |
| The perfection of female | \ Justicia. |
| loveliness | Oata |
| The witching soul of music | 3 |
| The variety of your conver- | Clarkia. |
| The witching som of the variety of your conversation delights me | 1 Arhutus |
| | |
| There is no unalloyed good | Princy |
| | |
| Thoughts of absent friends | Currant |
| Thy frown will kill me | Daily Rose. |
| Thy smile I aspire to | Tendrils of Climbing Plants. |
| | |
| Timidity | Marrel of Peru. |
| Timidity | White Poplar. |
| | |
| | |
| Tranquillity | Christmas Rose. |
| Tranquilize my anxiety | Night-blooming Cereus. |
| Tranquilize my anxiety Transient beauty Transient impressions | Withered White Rose. |
| | |
| | |
| Treachery | Forget-me-not |
| True love True friendship | Oak-leaved Geranium. |
| True friendship | Court tottoote |

| Truth Bittersweet Nightshade. |
|---|
| Truth white Crysanthemum. |
| Truth White Crysanthemum. Unanimity Phlox. Unbelief Judas-tree. Unceasing remembrance American Cudweed. Unchanging friendship Arbor-vite. Unconscious beauty Burgundy Rose. Unexpected meeting Lemon Geranium. Unfortunate attachment Mourning Bride. Unfortunate love Seabions. Union Whole Straw. Unity White and Red Rose together. Unite against a common foe Searlet Verbena. Unpatronized merit Red Primrose. Unrequited love Daffodil. Uprightness Meederweet |
| Uselessness Meadowsweet. Utility Grass. |
| Variety China Aster. Variety Rosa-mundi. Vice Darnal (Raygraes). Victory Palm. Virtue Mint. Virtue, Domestic Sage. Volubility Abecedary. Voraciousness Lupine. Vulgar minds African Marigold. |
| War York and Lancaster Rose. War Achillea Millefolia. Warlike trophy Indian Cress. Warmth of feeling Peppermint Watchfulness Dame Violet. Weakness Moschatel. Weakness Mask-plant. Welcome fair stranger Wisteria. Welcome to a stranger American Starwort. Widowhood Sweet Scabious. Will you accompany me to the East? Will you dance with me? Viscaria-oculata. Win me and wear me Ledy's-stipper. Windom Blue Salvia. Wisdom Blue Salvia. Wit Meadow Lychnis. Wit Meadow Lychnis. Witcheraft Enchanter's Nightshade. |

| Worth beyond beauty. Sweet Abyssum. Worth sustained by judicious and tender affection. Worldliness, self-seeking. Chanthus. Worthy of all praise. Fennel. |
|---|
| You are cold |
| Your qualities empass your charms Your temper is too hasty. Grammanthes Chloraftora. Youthful beauty. Conslip. Youthful innocence. White Like. Youthful love. Red Catchful Your whims are unbearable. Monarda Amplemeautis. |
| Zealousness |







FLORAL POESY.

NTRODUCTION.

HE most charming of all gifts is one of flowers. A queen may give them to her subjects; and the poorest subject may offer them to a monarch.

They are the representatives of all times and of all nations,—the pledges of all feelings. The infant plays with them, and gains his first idea of beauty from their blossoms; the lover gives them to his beloved; the bride wears them. We offer them to our beloved dead; dynasties are represented by a flower; nations adopt them as their emblems. Universal is their hold on human sympathies,—universal their language.

Floral Poesy is, therefore, the most appropriate of all presents; and, in giving this title to a language of flowers, and a collection of charming poems on them, we believe we have not been guilty of a misnomer.

Hood, in the following pretty lines, has afforded us an admirable introduction to our poetical Posie:—

Welcome, dear Heart, and a most kind good-morrow; The day is gloomy, but our looks shall shine:—Flowers I have none to give thee, but I borrow Their sweetness in a verse to speak for thine.

Here are red Roses, gathered at thy checks,— The white were all too happy to look white: For love the Rose, for faith the Lily speaks: It withers in false hands, but here 'tis bright! Dost love sweet Hyacinth? Its scented leaf Curls manifold,—all love's delights blow double: "Tis said this floweret is inscribed with grier,— But let that hint of a forgotten trouble.

1 plucked the Primrese at night's dewy noon; Like Hope, it showed its blossoms in the night;— "Twas, like Endymion, watching for the Moon! And here are Sunflowers, amorous of light!

These golden Buttercups are April's seal,— The Passy stars her constellations be: These grew so lowly, I was forced to kneel, Therefore I pluck no Daisies but for thee!

Here's Daisies for the morn, Primrose for gloom, Pansies and Roses for the noontide hours:—
A wight once made a dial of their bloom,—
So may thy life be measured out by flowers!

Our readers will perceive that the symbolism and language of flowers were not unknown to the poet. Mrs. Browning says truly and charmingly:—

Love's language may be talked with these; To work out choicest sentences, No blossoms can be meeter; And, such being used in Eastern bowers, Young maids may wonder if the flowers Or meanings be the sweeter.

And such being strewn before a bride, Her little foot may turn aside, Their longer bloom decreeing, Unless some voice's whispered sound Should make her gaze upon the ground Too earnestly for seeing.

And such being scattered on a grave, Whoever mournedt there, may have A type which seemeth worthy Of that fair body hid below, Which bloomed on earth a time ago, Then perished as the earthy.

And such being wreathed for worldly feast,
Across the brimming cup some guest
Their rainbow colors viewing,
May feel them, with a silent start,
The covenant his childish heart
With Nature made,—renewing.

And Leigh Hunt playfully declares:

An exquisite invention this,
Worthy of love's most honeyed kiss,
This art of writing billet dows
In buds and odors, and bright lues;
In saying all one feels and thinks
In elever daffodils and pinks,
Uttering (as well as silence may)
The sweetest words the sweetest way:
How fit, too, for the lady's bosom,
The place where billet dows repose 'em.

How charming in some rural spot, Combining love with garden plot, At once to cultivate one's flowers, And one's epistolary powers, Growing one's own choice words and fancies In orange-tubs and beds of pansies; One's sighs and passionate declarations In odorous rhet'ric of carnations; Secing how far one's stocks.will reach; Taking due care one's flowers of speech To guard from blight as well as bathos, And watering every day one's pathos.

A letter comes just gathered; we Dote on its tender brilliancy; Inhale its delicate expression Of balm and pea; and its confession Made with as sweet a maiden blush As ever morn bedewed in bush; And then, when we have kissed its wit, And heart, in water putting it, To keep its remarks fresh, go round Our little eloquent plot of ground, ·And with delighted hands compose Our answer, all of lily and rose, Of tuberose and of violet. And little darling (mignonette), And gratitude and polyanthus, And flowers that say, "Felt never man thus!"

How flowers may be made to hold a conversation, Christine Pire tells us in the following dialogue:—

THE LOVER.

I give to thee the Autumn rose,
Let it say how dear thou art;
All my lips dare not disclose,
Let it whisper to thy heart;
How love draws my soul to thee,
Without language thou may'st see.

THE LADY.

I give to thee the aspen-leaf:
Tis to show I tremble still
When I muse on all the grief
Love can cause, if false or ill;
How, too, many have believed,
Trusted long, and been deceived.

LOVER.

I give to thee a faded wreath, Teaching thee, alas! too well, How I spent my latest breath, Seeking all my truth to tell; But thy coldness made me die Victim of thy cruelty.

LADY.

I give to thee the honey-flower, Courteous, best, and bravest knight: Fragrant in the summer shower, Shrinking from the sunny light: May it not an emblem prove Of untold, but tender love?

Flowers also are used for divination. All readers of Goethe will remember Marguerite's flower. Our own poet Lowell sends the following pretty lines on the subject, with a pressed flower:—

This little flower from afar, Hath come from other lands to thine; For one its white and drooping star Could see its shadow in the Rhine.

Perchance some fair-haired German maid Hath plucked one from the selfsame stalk, And numbered over, half afraid, Its petals in her evening walk.

"He loves me!—loves me not!" she cries;
"He loves me more than earth or heaven!"
And then glad tears have filled her eyes
To find the number was uneven.

And thou must count its petals well, Because it is a gift from ree: And the last one of all shall tell Something I've often told to thee. But hore at home, where we were born Thou wilt find flowers just as true, Down-bending every Summer morn With freshness of New England dev.

For Nature, ever kind to love, Harh granted them the same sweet iongue, Whether with German skies above, Or here our granite rocks among.

There is another mode, resembling the Scottish and English superstitions on Hallowe'en and St. Agnes' Eve, by which maidens in Germany-seek to dive into futurity. It is by the St. John's-wort. The story is prettily told in these lines, which we transcribe from the "Flora Symbolica":—

The young maid stole through the cottage door, And blushed as she sought the plant of power: "Thou silver glowworm, oh, lend me thy light, I must gather the mystic St. John's-wort to-night; The wonderful herb, whose leaf will decide If the coming year shall make me a bride!"

And the glowworm came
With its silvery flame,
And sparkled and shone
Thro' the night of St. John;
And soon as the young maid her love-knot tied,
With noiseless tread

To her chamber she sped,
Where the spectral moon her white beams shed.
"Bloom here, bloom here, thou plant of power,
To deck the young bride in her bridal hour!"
But it dropped its head,—that plant of power,—
And died the mute death of the voiceless flower;
And a withered wreath on the ground it lay,
More meet for a burial than brilal day.
And when a year was past away,
All pale on her bier the young maid lay!

And the glowworm came
With its silvery flame,
And sparkled and shone
Thro' the night of St. John;
And they closed the cold grave o'er the maid's cold clay.

Games also are made of flowers. In fact, time would fail to tell of all the joy and beauty which

these sweet creations bestow upon bumanity. Through life to death they cheer us; and it is not one of the least of our anticipated joys hereafter that we shall dwell amid those flowers of Paradise, of which these

earthly blossoms are but faint shadows.

And in these days of utility, when a thing is nothing if not useful, we must remind our readers that the vegetable and floral world holds in it the secret of health to a greater degree, we believe, than is yet dreamt of in our philosophy. They make the air we breathe pure and life-giving. It is a known fact that Lavender and many other flowers supply ozone to the atmosphere; the humble Lichen was one of the ingredients in the dye of imperial purple, for which Tyre and Sidon were famous; and the search for it brought Phænician commerce to the Irish shores in the days of Ptolemy. Another Lichen, the Rocella tinctoria, afforded the first dye for British broadcloths. The Mosses shared in this utility.

The Dandelion affords the Taraxacum, a valuable medicine. The tubers called "lords and ladies," dear to babyhood, furnish a species of Arrowroot. The tubers of the Orchis afford a similar preparation called salep, a favorite posset with our great-

grandmothers.

The Rock Samphire bestows a pickle on our tables; the Red Rose-leaf is an admirable tonic; the Lily-leaf heals a cut; Chamomile is a tonic; the Cowslip affords a wine and a pudding, besides an infant's ball; the Lesser Celadine is still used in medicine for the relief of a painful disease; and who is ignorant of the blessed soothing powers of the Poppy and Henbane? Greek mythology has left a floral record; the Mistletoe, Vervain, and St. John's-wort recall Druidic rites of ancient Britain.

Thus we may give with a bouquet memories of mythology, history, usefulness, beauty, and fragrance; and in modern times we have added to the ancient claims of flowers that of language—a gift bestowed on them by the East, and transplanted thence by one of the most gifted of Englishwomen, Lady Mary Wortley Montagu.

In our Floral Gift we have endeavored to unite all this goodly heritage of flower-land. And with these few lines of introduction, we leave them to their

worthy chroniclers—the Poets.





(Innocence.)

"Whose white investments figure innecence."

Shak.

ILE flower which, next to the rose, appears

to have received the most attention from the poets is the Daisy.

Formerly it was termed the "e'e of daie,"

and under that name Chancer speaks of it.

According to the classic account, this little flower owed its origin to Belides, one of the dryads, the nymphs who presided over woodlands. It is fabled that whilst this damsel was dancing with her favored suitor, Ephigeus, she attracted the attention of Vertumnus, the guardian deity of orchards; and it was in order to shelter her from his pursuit that she was transformed into Bællis, or the daisy—the "day's eye," as our old poets call it,—the flower of faithful love, which opens and closes with the sun.

It is called in French la Marguerite, or pearl. The unhappy Margaret of Anjou chose it as her device; and when she reigned a beauty and crowned queen, the nobles of England wore wreaths of it, or had it embroidered on their robes.

Marguerite de Valois, the friend of Erasmus and Calvin—the Marguerite of Marguerites—also adopted this flower as her device; and it was certainly more appropriate to the princess who withdrew from the glitter of courts to study her Bible than to the ambitious Lancastrian queen of England.



To the Datey.

Bright flower! whose home is everywhere,
Bold in maternal Nature's care,
And all the long year through the heir
Of joy or sorrow;
Methinks that there abides in thee
Some concord with humanity,
Given to no other flower I see
The forest thorough!

Is it that man is soon deprest?

A thoughtless thing?—who, once unblest,
Does little on his memory rest,
Or on his reason,
And thou wouldst teach him how to find
A shelter under every wind,
A hope for times that are unkind,
And every season?

Thou wander'st the wide world about,
Uncheck'd by pride or scrupulous doubt,
With friends to greet thee, or without,
Yet pleased and willing:
Meek, yielding to the occasion's call,
And all things suffering from all,
Thy function apostolical
In peace fulfilling.

WORDSWORTH.

Fo a Mountain Daisy.

ON TURNING ONE DOWN WITH A PLOW.

Wee, modest, crimson-tipped flower, Thou's met me in an evil hour, For I maun crush amang the stoure* Thy slender stem; To spare thee now is past my power.

Then bonnie gem.

Alas: it's no thy neebor sweet,
The bonnie lark, companion meet,
Bending thee 'mang the dewy weet,*
Wi' speckled breast,
When upward springing, blithe to greet
The purpling east.

Cauld blew the bitter, biting north, Upon thy early, humble birth; Yet cheerfully thou glinted † forth Amid the storm,

Scarce reared above the parent earth
Thy tender form.

The flaunting flowers our gardens yield, High sheltering woods and wa's t maun shield, But thou, beneath the random bield \$ O'clod or stane

Adorns the histic stibble-field, Unseen, alane.

There, in thy scanty mantle clad,
Thy snawie bosom sunward spread,
Thou lifts thy unassuming head
In humble guise;
But now the share uptears thy bed,
And low thou lies!

Such fate to suffering worth is given,
Who lang with wants and woes has striven,
By human pride or cunning driven
To misery's brink,

Till, wrenched of every stay but Heaven,
He ruined, sink!

Even thou, who mourn'st the daisy's fate, That fate is thine,—no distant date:
Stern Ruin's plowshare drives elate
Full on thy bloom,

Till, crushed beneath the furrow's weight, Shall be thy doom!

^{*} Weet, rain, wetness. * Wa's, walls.

Glinted, peoped. Random bield, ensual sheiter.



OR,

FAIR MAID OF FEBRUARY.

(Friend in need.—Hope.)

HE Snowdrop is dedicated to the Virgit's Mary; and tradition asserts that it blooms on the second of February, or Candlemas Day,—the day kept in celebration of the

Holy Virgin taking the Child Jesus to the Jewish Temple, and there presenting the appointed offering of two turtle-doves.

THE SNOWDROP.

The Snowdrop! Tis an English flower, And grows beneath our garden trees; For every heart it has a dower,

And old and dear remembrances
All look upon it, and straightway
Recall their youth like yesterday.
Their sunry years when forth they went,
Wandering in measureless content;
Their little plot of garden ground,
The mossy orchard's quiet bound,
Their father's house so free from care,
And the familiar faces there;
The household voices kind and sweet,

That knew no feigning,—hushed and gone! The mother that was sure to greet

Their coming with a welcome tone:
The brothers that were children then,
Now anxious, toiling, thoughtful men;
And the kind sister whose glad mirth
Was like a sunshine on the earth,—
These come back to the soul supine,
Flower of the spring, at look of thine:

And thou, among the dimmed and gone,
Art an unaltered thing alone!
Unchanged—unchanged—the very flower
That grew in Eden droopingly,—
And now beside the peasant's door
Awakes his little children's glee,
Even as it filled his heart with joy
Beside his mother's door, a boy!—
The same—and to his heart it brings
The freshness of those vanished springs!
Bloom then, fair flower, in sun and shade,
For deep thought in thy cup is laid;
And careless children, in their glee,

MRS. HOWITT

PHE SNOWDROP.

A sacred memory make of thee!

The Snowdrop, Winter's timid child,
Awakes the life, bedewed with tears,
And flings around its fragrance mild;
And, where no rival flowerets bloom
Amidst the bare and chilling gloom,
A beauteous gem appears.

Where'er I find thee, gentle flower,
Thou still art sweet and dear to me!
For I have known the cheerless hour,
Have seen the sunbeams cold and pale,
Have felt the chilling wintry gale,
And wept and shrunk like thee.

Mrs. Robinson





(Pensiveness.— Winning Youthful Grace.)

HE "pretty Mullein," as it is called, is one of the sweetest of our meadow flowers. The Yellow Oxlip is larger, and not quite so common.

Cowslip wine is pleasant, and said to be slightly narcotic.

Shakspere, speaking of the Fairy Queen, says:-

The cowslips tall her pensioners be; In their gold coats spots we see; Those be rubies, fairy favors,— In those freekles live their savors; I must go seek some dewdrops here, And hang a pearl in every cowslip's ear.

Milton, in his masque of "Comus," has given an exquisite song to Sabrina, in which the airy tread of that goddess "o'er the cowslip's velvet head" is most delicately expressed:—

By the rushy, fringéd bank,
Where grow the willow and the osier dank
My sliding chariot stays;
Thick set with agate and the azure sheen
Of turkis blue and emerald green,
That in the channel strays;
Whilst from off the waters fleet,
Thus I set my printless feet,
O'er the cowslip's velvet head,
That bends not as I tread.
Gentle swain, at thy request
I am here.

These flowers furnish an abundant supply of honey to the bee; for

Rich in vegetable gold, From calyx pale the freekled cowslip born, Receives in amber cups the fragrant dews of morn.

THE COWSER.

Good neighbor cowslip, I have seen the bee Whispering to you, and have been told he stays Quite long and late amid your golden cells. Is it not business that he comes upon?-Matter of fact? He never waits an hour. Know you that he's a subtle financier, And shows some gain for every day he spends? Oh, learn from him the priceless worth of time, Thou fair and frail! So shalt thou prove the truth, That he who makes companion of the wise Shall in their wisdom share.

MRS. SIGOURNEY.

Men Cowsum

The cowslip, that bending With its golden bells, Of each glad hour's ending With a sweet chime tells.

MISS LANDON.



(Cheerfulness.— Hope.)

CORDING to some authors, these bright little flowers, which

Come before the swallow dares, And take the winds of March with beauty,

derive their name from a Greek word signifying thread, from the fact of their thread or filament being in such request for saffron dye.

The Greeks fabled that Crocu, a beautiful youth, was transformed into this flower,—as his lady-love, Snilax, was at the same time into a yew-tree.

It is in England consecrated to St. Valentine. Bees are excessively fond of the crocus; and Moore thus alludes to this fact in "Lalla Rookh":—

> The busiest hive On Bela's hills is less alive, When saffron-beds are full in dower, Than looked the valley in that hour.

Mrs. Howitt says of the purple crocus:-

Like lilac flame its color glows,
Tender and yet so clearly bright,
That all for miles and miles about
The splendid meadow shineth out,
And far-off village children shout
To see the welcome sight.

To the Erocus.

Lowly, sprightly little flower! Herald of a brighter bloom, Bursting in a sunny hour From thy winter tomb.

Hues you bring, bright, gay, and tender, As if never to decay; Fleeting in their varied splendor,— Soon, alas! it fades away.

Thus the hopes I long had cherished
Thus the friends I long had known,
One by one, like you, have perished,
Blighted—I must fade alone.

Patterese.





(Preference.)

N the Scandinavian mythology the apple-tree

played an important part. In the "Edda," the goddess Iduna is related to have had charge of the apples which had the power of conferring immortality, and which, in consequence of their miraculous property, were especially retained for the gods to eat when they felt themselves growing old. The evil spirit, Loki, carried off Idana and the wonderful apple-tree, and hid them away in a forest where the deities were unable to find them. The results of this spiteful theft were that everything went wrong, both in the realms mundane and divine. The gods grew old and infirm, and, becoming enfeebled in mind and body, were no longer able to regulate the affairs of the earth; and mortals, no longer having any one to look after them, fell into evil ways, and became a prey to the evil spirit. Affairs grew worse daily, until the gods, combining the remains of their strength, overcame Loki, and compelled him to restore the stolen apple-tree.

ÀPPLE-BLOSSOMS.

Of all the months that fill the year Give April's month to me, For earth and sky are then so filled With sweet variety!

The apple-blossoms' shower of pearl,
Though blent with rosier hue.—
As beautiful as woman's blush,
As evanescent, too.

On every bough there is a bud, In every bud a flower; But scarcely bud or flower will last Beyond the present hour.

Now comes a shower-cloud o'er the sky,

Then all again sunshine;
Then clouds again, but brightened with
The rainbow's colored line.

Ay, this, this is the month for me!
I could not love a scene
Where the blue sky was always blue,
The green earth always green.

L. E. L.



margarer

Fair pledges of a fruitful tree,
Why do you fall so fast?
Your date is not so past
But you may stay here yet a while,
To blush and gently smile,
And go at last.

What, were ye bern to be
An hour or half's delight,
And so to bid good-night?
'Twas pity Nature brought ye forth,
Merely to show your worth,
And lose you quite.

But you are lovely leaves, where we May read how soon things have Their end, though ne'er so brave:
And after they have shown their pride Like you a while, they glide
Into the grave.

FIRRICK.



(Unrequited Love.)

of Dis's lily, as it is supposed to be the flower that dropped from Pluto's chariot when he was earrying off Proserpine to the infernal regions. Jean Ingelow, in the beautiful poem of "Persephone," thus introduces this flower into a resuscitation of the antique fable:—

She stepped upon Sicilian grass, Demeter's daughter fresh and fair, A child of light, a radiant lass, And gamesome as the morning air. The daffodils were fair to see,— They nodded lightly on the lea.

Lo! one she marked of rarer growth
Than orchis or anemone;
For it the maiden left them both,
And parted from her company.
Drawn nigh, she deemed it fairer still,
And stooped to gather by the rill
The daffodil—the daffodil.

What ailed the meadow that it shook!
What ailed the air of Sicily?
She wondered by the brattling brook,
And trembled with the trembling lea
"The coal-black horses rise,—they rise!
Oh mother, mother!" low she cries.

"Oh light, oh light!" she eries, "farewell!
The coal-black horses wait for me.
Oh, shade of shades, where I must dwell,
Demeter, mother, far from thee!
Oh, fated doom that I fulfil!
Oh, fateful flower beside the rill!
The daffodil—the daffodil!"

Chaucer alludes to this story, and Shakspere introduces it into his "Winter's Tale":—

Oh, Proserpina,
For the flowers now that, frighted, thou lett'st fall
From Dis's wagon: daffodils
That come before the swallow dares, and take
The winds of March with beauty.

DAFFORKS.

Fair daffodils, we weep to see
Ye haste away so soon;
As yet the early-rising sun
Has not attained his noon:
Stay, stay,
Until the hastening day
Has run
But to the even-song,
And, having prayed together, we

Will go with ye along.

We have short time to stay as ye,
We have as fleet a Spring,
As quick a growth to meet decay
As you or anything:
We die

As your hours do and dry
Away
Like to the summer's rain,
Or as the pearls of morning's dew,
Ne'er to be found again.

HERRICK.

AFFODILS.

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden dafodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle in the milky-way,
They stretched in never-ending line
Along the margin of a bay.
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Outdid the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company;
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For off when on my couch I lie,
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.



(Modesty.)

"The violet is for modesty."—BURNS.

IOLETS, considered by some as typical of modesty, by others are deemed emblematic of faithfulness; and the latter have the support of one of Shakspere's contempo-

rary poets:--

Violet is for faithfulness, Which in me shall abide; Hoping likewise that from your heart You will not let it slide.

"The violet was as proud a device of the Ionic Athenians," says a well-known author, "as the rose of England and the lily of France. In all seasons it was to be seen exposed for sale in the market-place at Athens, the citizens being successful in rearing it in their gardens even when the ground was covered with snow."

The Greeks called this flower "Ion," and it was said that Jupiter caused the first violet to spring up

in the grass, when the unhappy Io, metamorphosed

into a heifer, bent her lips to eat.

Perdita, when wishing for flowers to give her guests, in the "Winter's Tale," thus speaks of the beauty and perfume of violets:—

Violets dim, But sweeter than the lids of Juno's eyes, Or Cytherea's breath.

The frequent allusions made to "the nodding violet" by our great dramatist cause it to be regarded as his favorite flower; and in the eyes of many, the fact will not be one of its slightest charms. There is not a more exquisite passage in the whole range of English poetry than that in "Twelfth Night," where the Duke, listening to plaintive music, desires

That strain again; it had a dying fall: Oh, it came o'er my ear like the sweet South That breathes upon a bank of violets, Stealing and giving odor.

Shakspere employs his beloved flower as the type of *modesty* and *maidenhood*. Indeed, poets are continually using this retiring blossom as an emblem of those qualities.

She steals timidly away, Shrinking as violets do in Summer's ray.—Moore.

Barry Cornwall gives it the preference over the Rose:—

The king told Gyges of the purple flower;
It chanced to be the flower the boy liked most
It has a scent as though Love, for its dower,
Had on it all his odorous arrows tost;
For though the rose has more perfuming power,
The violet—haply 'cause' tis almost lost,
And takes us so much trouble to discover—
Stands first with most, but always with a lover.

No flowers grew in the vale,— Kissed by the dew, wooed by the gale,— None by the dew of the twilight wet, So sweet as the deep blue violet.—L. E. L. When the grave shall open for me—I care not how soon that time may be—Never a rose shall grow on that tomb, It breathes too much of hope and bloom; But there be that flower's meek regret, The bending and deep-blue violet.—L. E. L.

Whilst the first Napoleon was in exile, this little blossom was adopted by his followers as an emblem. He was styled *Pere la Violette*, and a small bunch of violets hung up in the house, or worn by a Frenchman, denoted the adherence of the wearer to his fallen chieftain's cause. It is still the emblem of the Ponapartes.

The White Violet, which is not invariably scentless, as is sometimes erroneously presumed, is emblematic of *candor*, although some authors adopt it

as the representative of innocence.

TO A TRADING VIOLET.

The color from the flower is gone,
Which like thy sweet eyes smiled on mo:
The odor from the flower is flown,
Which breathed of thee, and only thee!

A withered, lifeless, vacant form,
It lies on my abandoned breast,
And mocks the heart which yet is warm,
With cold and silent rest.

I weep.—my tears revive it not;
I sigh,—it breathes no more on me;
Its mute and uncomplaining lot
Is such as mine should be.

SHELLEY.



Winourrs.

Under the green hedges after the snow, There do the dear little violets grow, Hiding their modest and beautiful heads Under the hawthorn in soft mossy beds.

Sweet as the roses, and blue as the sky,
Down there do the dear little violets lie,
Hiding their heads where they scarce may be seen;
By the leaves you may know where the violet hath been.
J. MOULTER.

ÜHE ÄLPINE ÑIOLET.

The Spring is come, the Violet's gone,
The first-born child of the early sun;
With us she is but a winter flower,
The snow on the hills can not blast her bower;
And she lifts up her dewy eye of blue
To the youngest sky of the selfsame hue.

But when the spring comes with her host Of flowers, that flower, beloved the most, Shrinks from the crowd, that may confuse Her heavenly odors and virgin hues.

Pluck the others, but still remember Their herald, out of dire December; The morning star of all the flowers, The pledge of daylight's lengthen'd hours, And 'mid the Roses, ne'er forget The virgin, virgin Violet.

LORD BYROW.



Maorers.

I do love violets. They tell a history of woman's love; They open with the earliest breath of spring; Lead a sweet life of perfume, dew, and light, And if they perish, perish with a sigh Delicious as that life. On the hot June They shed no perfume; the flowers may remain, But the rich breathing of their leaves is past; Like woman, they have lost their loveliest gift When yielding to the fiery hour of passion. —The violet-breath of love is purity.

MISS LANDON.

BOUQUET OF SPRING FIOLETS.

After the slumber of the year, * The woodland violets reappear; All things revive in field and grove, And sea and sky; but two, which move And form all others, life and love.

SHELLEY.

Äre Yerrow Viorer.

When beechen buds begin to swell, And woods the bluebird's warble know, The yellow violet's modest bell Peeps from the last year's leaves below.

Ere russet fields their green resume, Sweet flower, I love, in forest bare, To meet thee, when thy faint perfume Alone is in the virgin air.

Of all her train, the hands of Spring First plant thee in the watery mold; And I have seen thee blossoming Beside the snowbank's edges cold.

Thy parent'sun, who bade thee view
Pale skies, and chilling moisture sip,
Has bathed thee in his own bright hue,
And streaked with jet thy glowing lip.

Yet slight thy form, and low thy seat,
And earthward bent thy gentle eye,
Unapt the passing view to meet,
When loftier flowers are flaunting nigh.

Oft, in the sunless April day,
Thy early smile has stayed my walk;
But 'midst the gorgeous blooms of May,
I passed thee on thy humble stalk.

So they who climb to wealth forget
The friends in darker fortunes tried,
I copied them,—but I regret
That I should ape the ways of pride.

And when again the genial hour
Awakes the painted tribes of light,
I'll not o'erlook the modest flower
That made the woods of April bright.

GRYANT.

THE MODDING WIOLET.

I know a bank whereon the wild thyme blows, Where oxlips and the nodding violet grows: Quite over-canopied with lush woodbine, With sweet musk-roses and with eglantine.

SHAKSPERE.





(Self-love.)

HE white or poetical *Narcissus* is adopted as the emblem of *egotism*, because, according to the mythologists, it owes its origin to a beautiful youth of Becotia, of whom it

had been foretold that he should live happily until he beheld his own face. One day, when heated by the chase, Narcissus sought to quench his thirst in a stream: in so doing he beheld the reflection of his own features, of which he immediately became enamored. He was spellbound to the spot, where he pined to death, and was metamorphosed by the gods into the flower that now bears his name. When the Naiads had prepared the funeral pile for Narcissus, his body was missing,—

Instead whereof a yellow flower was found, With tufts of white about the button erowned;

and ever since is seen

Narcissus fair, As o'er the fabled fountain hanging still.

The poetic Narcissus has a snow-white flower, with a yellow cup in the center, fringed on the border with a brilliant crimson circlet. It is sweet-scented, and flowers in May. The cup in the center is supposed to contain the tears of the ill-fated Narcissus. Keats terms it "a lovely flower":—

A meek and forlorn flower, with nought of pride.

And Shelley speaks thus of it:-

The pied windflowers and the tulip tall, And Narcissi, the fairest among them all, Who gaze on their eyes in the stream's recess, Till they die at their own dear loveliness.

ÉCHO AND WARCISSUS.

Sweet Echo, sweetest nymph, that liv'st unseen
Within thy airy shell,
By slow Meander's margent green,
And in the violet-embroidered vale,
Where the lovelorn nightingale
Nightly to thee her sad song mourneth we

Nightly to thee her sad song mourneth well; Canst thou not tell me of a gentle pair That likest thy Nacissus are?

Oh, if thou have
Hid them in some flowery cave,
Tell me but where,
Sweet queen of parley, daughter of the sphere,
So mayest thou be translated to the skies,
And give resounding grace to all heaven's harmonies.

Military

EATH OF MARCISSUS.

Then on th' unwholesome earth he gasping lies,
Till death shuts up those self-admiring eyes.
To the cold shades his flitting ghost retires,
And in the Stygian waves itself admires.
For him the Naiads and the Dryads mourn,
Whom the sad Echo answers in her turn:
And now the sister nymphs prepare his urn;
When, looking for his corpse, they only found
A rising stalk, with yellow blossoms crowned.

ADDISON.

THE MARCIESUS.

Let long-lived Pansics here their scents bestow, The Violet languish, and the Roses glow; In yellow glory let the Crocus shine, Narcissus here his lovesick head recline; Here Hyacinths in purple sweetness rise, And Tulips tinged with beauty's fairest dyes.

THE MARCISSUS.

What first inspired a bard of old to sing Narcissus pining o'er the untainted spring? In some delicious ramble he had found A little space, with boughs all woven round; And in the midst of all a clearer pool Than ere reflected in its pleasant cool The blue sky, here and there serenely peeping, Through tendril wreaths fantastically creeping. And on the bank a lonely flower he spied, A meek and forlorn flower, with nought of pride, Drooping its beauty o'er the watery clearness, To woo its own sad image into nearness: Deaf to light Zephyrus it would not move, But still would seem to droop, to pine, to love. So while the poet stood in this sweet spot, Some fainter gleamings o'er his fancy shot; Nor was it long ere he had told the tale Of young Narcissus, and sad Echo's wail. KEATS.

HE NARCISSUS.

I saw the pride of all the meadow
At morn a gay Narcissus blow
Upon a river's bank, whose shadow
Bloomed in the silver waves below.
By noontide's heat its youth was wasted,
The waters as they passed complained;
At eve its glories all were blasted,
And not one former grace remained.

Îhr Marcissus.

The pale and delicate Narcissus' flowers Bending so languidly, as still they found In the pure wave a love and destiny.

MISS LANDON



Riches.—Memories of Childhood.)

EAUTIFULLY does the great poet, Robert Browning, call these emblems of *riches*, "the buttercups, the little children's dower."

BUTTERCUPS.

'Tis sweet to love in childhood, when the souls that we bequeath

Are beautiful in freshness as the coronals we wreathe; When we feed the gentle robin, and caress the leaping hound,

And linger latest on the spot where buttercups are found:

When we seek the bee and ladybird with laughter, shout, and song,

And think the day for wooing them can never be too long.

Oh! 'tis sweet to love in childhood, and though stirred by meanest things,

The music that the heart yields then will never leave its stings.

'Tis sweet to love in after years the dear one by our side:

To dote with all the mingled joys of passion, hope, and pride;

To think the chain around our breast will hold still warm and fast,

And grieve to know that death must come to break the link at last.

But when the rainbow span of bliss is waning, hue by hue:

When eyes forget their kindly beams, and lips become less true;

When stricken hearts are pining on through many a lonely hour,

Who would not sigh "'tis safer far to love the bird and flower?"

'Tis sweet to love in ripened age the trumpet-blast of Fame,

To pant to live on Glory's scroll, though blood may trace the name;

'Tis sweet to love the heap of gold, and hug it to our breast.—

To trust it as the guiding star and anchor of our rest. But such devotion will not serve—however strong the zeal—

To overthrow the altar where our childhood loved to kneel.

Some bitter moment shall o'ercast the sun of wealth and power,

And then proud man would fain go back to worship bird and flower.

ELIZA COOK.



Y the Greeks the Hawthorn was deemed one of the fortunate trees. The Romans accounted it a symbol of marriage, because it was carried at the rape of the Sabines:

it was ever after considered propitious. Its flowering branches were borne aloft at their marriages, and the newly-wedded pair were even lighted to the nuptial chamber with torches of its wood.

The Turks regard the presentation of a branch of Hawthorn as donating the donor's desire to receive from the object of his affection that token of love

denominated a kiss.

M. Ronsard—who has been styled the French Chaucer—wrote a beautiful address to the Hawthorn, thus faithfully rendered:—

Fair Hawthorn flowering,
With green shade bowering
Along this lovely shore;
To thy foot around
With his long arms wound
A wild vine has mantled thee o'er.

In armies twain,
Red ants have ta'en
Their fortress beneath thy stock;
And in clefts of thy trunk
Tiny bees have sunk
A cell where honey they lock.

In merry Spring-tide,
When to woo his bride
The nightingale comes again,
Thy boughs among
He warbles his song,
That lightens a lover's pain.

Gentle Hawthorn, thrive,
And, forever alive,
May'st thou blossom as now in thy prime;
By the wind unbroke,
And the thunder-stroke,
Unspoiled by the axe of time.

Chaucer thus sings of it:

Furth goth all the Courte, both most and lest,
To fetche the flouris freshe, and braunche and bleme
And namely hanthorne brought both page and grome,
and namely hanthorne brought blew and white,

With freshe garlandis partly blew and white, And than rejoisin in their grete delight.

Amongst the many buds proclaiming May (Decking the meads in holiday array, Striving who shall surpass in bravery) Mark the fair blooming of the Hawthorn-tree; Who, finely clothed in a robe of white, Feeds full the wanton eye with May's delight, Yet for the bravery that she is in Doth neither handle card nor wheel to spin, Nor changeth robes but twice; is never seen In other colors than in white or green.

Learn then, content, young shepherd, from this tree, Whose greatest wealth is Nature's livery. Spenser tells us in his "Shepherd's Calendar,"—

Youth's folk now flocken everywhere, To gather May-baskets and smelling breere; And home they hasten the posts to dight, And all the kirk-pillars ere daylight, With hawthorn-buds, and sweet eglantine, And garlands of roses, and sops-in-wine.

Herrick, in his "Hesperides," has a beautiful idyl descriptive of the manner in which maids went a-Maying.

GOING A-MAYING.

Oh, we will go a-Maying, love,
A-Maying we will go,
Beneath the branches swaying, love,
With weight of scented snow.
Laburnun's golden tresses, love,
Float in the perfumed air;
Which heedless their caresses, love,
Seeks violets in their lair;
And with their scents a-playing, love,
It gambols to and fro,—
Where we will go a-Maying, love,
Where we will Maying go.

The bees are busy humming, love,
Amid the opening blooms,
Foretelling Summer's coming, love,—
Farewell to wintry glooms.
The primrose pale, from crinkly sheen,
Up from the ground now speeds;
And cowslips slim, 'mid leafy green,
Rise in the unknown meads.
And buttercups are weighing, love,
The gold they soon must strow,—
Where we will go a-Maying, love,
Where we will Maying go.

The hawthorn's bloom is falling, love,
We must no longer wait;
Each bird is blithely calling, love,
Unto his chosen mate;
Each bud unblown is swelling, love,
Green grow the vernal fields;
Each insect leaves its dwelling, love,
And all to Summer yields:
The mowers are out haying, love,
Woodbine is in full blow,—
Where we will go a-Maying, love,
Where we will Maying go.

JOHN INGRAM.



(Youth.)

"The primrose I will pu', the firstling of the year."
BURNS.
HE Primrose, emblematical of youth, has received in numerable deservedly warm encomiums from our poets, but none sweeter than those popular lines of Carew:—

Ask me why I send you here This firstling of the infant year; Ask me why I send to you This primrose all bepearled with dew; I straight will whisper in your ears Tho sweets of love are washed with tears.

Ask me why this flower doth show So yellow, green, and siekly too; Ask me why the stalk is weak And bending, yet it doth not break; I must tell you, these discover What doubts and fears are in a lover.

Shakspere, whose floral symbolism was perfect, introduces this delicate blossom into his pathetic

drama of "Cymbeline," as typical of the youthful dead:—

With fairest flowers, Whilst Summer lasts, and I live here, Fidele, I'll sweeten thy sad grave: thou shait not lack The flower that's like thy face, pale primrose.

Again in the "Winter's Tale," the grand dramatist still more exquisitely expresses his knowledge of its symbolic character:—

The pale primroses, That die unmarried ere they can behold Bright Phœbus in his strength.

Milton also styles this vernal bloom "the pale primrose." It was described by Carew as "the firstling of spring." Thus Burns also terms it in "The Posie," and Linnæus appropriately named it in his botanical system; whilst in his native Swedish it is known as Maj-nycklar, or the "key of May." Its English appellation is derived from primus—"the first,"—and happily expresses one of its charms, and shows why it is such a meet emblem of youth.

This fragile flower is known classically as *Paralisos;* and was thus styled in commemoration of a youth so named, who pined away with grief for the loss of his betrothed, Melicerta, and was metamor-

phosed into

The rathe primrose that, forsaken, dies.

It has been observed of Clare that his poems are as thickly strewn with primroses as the woodlands themselves. In his "Village Minstrel" he sings:—

Oh, who can speak his joys when Spring's young morn From wood and pasture opened on his view, When tender green buds blush upon the thorn, And the first primrose dips his leaves in dew?

And while he plucked the primrose in its pride, He pendered o'er its bloom 'tween joy and pride, And a rude sonnet in its praise he tried, Where Nature's simple way the aid of art supplied. In another place he tells how, as a child, he rambled o'er the fields for flowers, and
Robbed every primrose-root I met,
And cittimes got the root to set;
And joyful home each nosegay bore;
And felt,—as I shall feel no more.

In the following lines the old poet, Browne, associates this flower with a scene of rustic idle thoughtlessness:—

As some wayfaring man, passing a wood, Goes jogging on, and in his mind nought hath, But how the primrose finely strews the path.

And the sketch is suggestive of Wordsworth's oftquoted idea in "Peter Bell":—

A primrose by a river's brim A yellow primrose was to him, And it was nothing more.

SAD PRIMROSES.

But we have daisies, which, like love, Or hope, spring everywhere; And primroses, which droop above Some self-consuming carc.

So sad, so spiritual, so pale,

Born all too near the snow,
They pine for that sweet southern gale,
Which they will never know.

Professor Wason

ÉVENING ÉRIMPROSES.

A tust of evening pulmroses,
O'er which the mind may hover till it dozes;
O'er which it well might take a pleasant sleep,
But that 'tis ever startled by the leap
Of buds into ripe flowers.

KEADS.



ÉVACINTH.

(Sorrow.—Pity.)

CCORDING to the old mythologists, this fairy-like, fragile flower, had its origin in the death of Hyacinthus, a Spartan youth, who was greatly favored by Apollo. He fell a victim to the jealous rage of Zephyrus, who. in revenge for the preference manifested for him by the Sun-god, had determined to effect his destruction. Accordingly, one day when Hyacinthus was playing at quoits with his divine friend, Zephyrus blew so powerfully upon the quoit flung by Apollo that it struck the unfortunate prince on the temple and killed him, to the intense grief of his innocent To commemorate the grace and beauty of the dead youth, Apollo, unable to restore him to life, caused the flower which now bears his name to spring from his blood.

AYACINTHUS.

Or they might watch the quoit-pitchers, intent On either side, pitying the sad death Of Hyacinthus, when the cruel breath Of Zephyr slew him; Zephyr penitent, Who now, ere Phœbus mounts the firmament, Fondles the flower amid the sobbing rain.

KEATS.



THE HYACINTH.

Child of the Spring, thou charming flower,
No longer in confinement lie,
Arise to light, thy form discover,
Rival the azure of the sky.

The rains are gone, the storms are o'er,
Winter retires to make thee way;
Come, then, thou sweetly blooming flower,
Come, lovely stranger, come away.

The sun is dressed in beaming smiles,
To give thy beauties to the day:
Young zephyrs wait with gentlest gales,
To fan thy bosom as they play.

CASIMIR



(Remembrance.)

'There's rosemary for you: that's for remembrance.'
SHAKSPREE.

UR forefathers invariably adopted Rosemary
as the symbol of remembrance. It was believed to possess the power of improving the
memory, and was frequently employed as a
means of invigorating the mental faculties. Perdita,

in the "Winter's Tale," says:—

For you there's rosemary and rue; these keep
Seeming and savor all the winter long:
Grace and remembrance be with you both!

And in "Hamlet," Ophelia says:—
There's rosemary for you: that's for remembrance.
Pray you, love, remember.

Michael Drayton, in his "Pastorals," also alludes to this emblem in similar terms:—

He from his lass him lavender hath sent,
Showing her love, and doth requital crave,
Him rosemary his sweetheart, whose intent
Is that he her should in remembrance have.

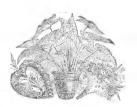
Respecting the employment of this flower at funerals, Mr. Martyn observes that in some parts of England, in his time, it was still customary to distribute it among the company, who frequently threw sprigs of it into the grave. Slips of it were also sometimes placed within the coffin; and in some secluded villages these innocent customs are still practiced.

DERZ BRUME.

(The Heartflower.)

There grew a little flower once, That blossomed in a day, And some said it would ever bloom, And some 'twould fade away; And some said it was Happiness, And some said it was Spring, And some said it was Grief and Tears, And many such a thing; But still the little flower bloomed, And still it lived and throve. And men do it call "Summer Growth," But angels call it "Love!"

TOM HOOD.





(Return of Happiness.)

"Be thy advent the emblem of all I would crave."

BERNARD BARTON.

HE Lily of the Valley, sometimes called the

May Lily, and in some country villages

Ladder to Heaven, in the floral languages
of Europe is emblematic of the return of
happiness, doubtless in allusion to the season of the
year when it puts forth its blossoms.

Keats was very fond of it, and says:—

No flower amid the garden fairer grows Than the sweet lily of the lowly vale, The queen of flowers.

And further on

Valley-lilies, whiter still Than Leda's love.

In that enchanted garden where the sensitive plant grew, Shelley lovingly placed

The naiad-like lily of the vale, Whom youth makes so fair, and passion so pale, That the light of its tremulous hells is seen Through their pavilions of tender green.

THE TELLY OF THE TRALLEY.

White bud, that in meek beauty so dost lean,
The cloistered cheek as pale as moonlight snow,
Thou seem'st beneath thy huge high leaf of green,
An Eremite beneath his mountain's brow.

White bud, thou'rt emblem of a lovelier thing,—
The broken spirit that its anguish bears
To silent shades, and there sits offering
To Heaven the holy fragrance of its tears.

CROLY.



(Change.)

"More bitter far than all It was to know that love could change and die."

A. A. PROCTER,

HE Pimpernel does not unfold its brilliant petals until eight o'clock in the morning, and refolds them toward noon. This habit has obtained for it the cognomen of "the

poor man's weather-glass;" whilst for its usefulness in foretelling the approach of rain, it is frequently known as "the shepherd's warning." Few who have passed a portion of their life in the country but are acquainted with this property of the pretty little pimpernel. Whenever its tiny scarlet blossoms are seen folding up their delicate petals, it may be deemed a certain indication of approaching rain; and as such a sign Darwin notices it:—

Closed is the pink-eyed pimpernel; In fiery red the sun doth rise, Then wades through clouds to mount the skies; 'Twill surely rain, we see 't with sorrow,— No working in the fields to-morrow.





(Think of me. Remembrance. Thoughts.)

There are pansies: that's for thoughts." HE Heart's-ease, as its French name of pansy or pensée intimates, is, in the language of flowers, symbolical of remembrance. It is a beautiful variety of the violet, far surpassing that flower in diversity and brilliancy of color, but possessing little, if any, of the exquisite

fragrance for which that is so renowned.

The name given to it by the Italian's is flammola, the "little flame,"-at least this is an appellation with which I have met, and it is quite in the taste of that poetical people. The French call it pensee, "a thought." "There are pansies," says poor Ophelia: "that's for thoughts." Drayton, in the "Muses' Elysium," makes his nymph say,-

> Amongst these roses in a row, Next place I pinks in plenty, These double daisies then for show, And will not this be dainty? The pretty pansy then I'll tie, Like stones some chain enchasing; The next to them, their near ally The purple violet placing.

Another of its names is "Love-in-idleness," under which it has been again celebrated by Shakspere.

Besides these names, this tricolored violet is also called, in various country-places, "jamp-up-and-kissme-quick," "the herb Trinity," "three-faces-under-a hood,""kiss-me-behind-the-garden-gate,"and"cuddleme-to-you," which seems to have been altered by time into the less vivacious request of "call-me-tovou."

ÂEART'S-EASE.

In gardens oft a beauteous flower there grows, By vulgar eyes unnoticed and unseen; In sweet security it humbly blows, And rears its purple head to deck the green.

This flower, as Nature's poet sweetly sings,
Was once milk-white, and Heart's-ease was its name.
Till wanton Cupid poised his roseate wings,
A vestal's sacred bosom to inflame.

With treacherous aim the god his arrow drew,
Which she with icy coldness did repel:
Rebounding thence with feather speed it flew,
Till on this lonely flower at last it fell.

Heart's-ease no more the wandering shepherd found;
No more the nymphs its snowy form possess;
Its white now changed to purple by Love's wound,
Heart's-ease no more,—'tis Love-in-idleness.

Mrs. Shreidan.

ĴŒARTS-EASE.

Heart's-ease! One could look for half a day Upon this flower, and shape in fancy out Full twenty different tales of love and sorrow, That gave this gentle name.

MARK HOWIT.





(Fidelity in Misfortune.)

COMMON garden blossom, that seldom receives all the attention it is worthy of, is the Wallflower, symbolical of fide ity in misfortune. It was a great favorite in

the Middle Ages, when troubadours and minstrels were it as an emblem of the unchangeableness of their affection. Wallflowers belong to the stock family; and by far the finest is the common one which Thomson, in his "Seasons," describes as—

The yellow wallflower, stained with iron brown.

Bernard Barton says of the wallflower:-

An emblem true thou art, Of love's enduring luster, given To cheer a lonely heart.

And elsewhere:

To me it speaks of loveliness,
That passes not with youth,
Of beauty which decay can bless,
Of constancy and truth,

But in adversity's dark hour,
When glory is gone by,
It then exerts its gentle power
The scene to beautify.

THE MAMING OF THE WALLELOWER.

Why this flower is now called so, List, sweet maids, and you shall know. Understand this firstling was Once a brisk and bonny lass, Kept as close as Danaë was, Who a sprightly springald loved; And to have it fully proved, Up she got upon a wall, 'Tempting down to slide withal; But the silken twist untied, So she fell, and, bruised, she died. Jove, in pity of the deed, And her loving, luckless speed, Turned her to this plant we call Now "the flower of the wall."

HERRICK.



ÞÖRGET-ME-NÖT.

HIS lovely little flower has a charming legend attached to it. We give it in its best poetic form at once.

THE BRIDE OF THE DANUBE.

"See how you glittering wave in sportive play Washes the bank, and steals the flowers away. And must they thus in bloom and beauty die, Without the passing tribute of a sigh?"

"No, Bertha, those young flowerets there Shall form a braid for thy sunny hair; I yet will save one, if but one Soft smile reward me when 'tis done." He said, and plunged into the stream,—His only light was the moon's pale beam. "Stay! stay!" she cried,—but he had caught The drooping flowers, and breathless sought To place the treasures at the feet Of her from whom e'en death were sweet.

With outstretched arms upon the shore she stood, With tearful eye she gazed upon the flood, Whose swelling tide now seemed as if 'twould sever Her faithful lover from her arms forever.

Still through the surge he panting strove to gain The welcome strand,—but, ah! he strove in vain!

Yet once the false stream bore him to the spot Where stood his bride in muteness of despair: And scarcely had he said, "Forget me not!" And flung the dearly ransomed flowerets there, When the dark wave closed o'er him, and no more Was seen young Rodolph on the Danube's shore.

Aghast she stood; she saw the tranquil stream Pass o'er him,—could it be a fleeting dream? Ah, no! The last fond words, "Forget me not!" Told it was all a sad reality.

With frantic grasp the dripping flowers she prest, Too dearly purchased, to her aching breast.

Alas! her tears, her sorrows now were vain,
For him she loved she ne'er shall see again!
Is this then a bridal, where, sad in her bower,
The maid weeps alone at the nuptial hour;
Where hushed is the harp, and silent the lute,—
Ah. why should their thrilling strains be mute?
And where is young Rodolph? Where stays the bridegroom?

Go, ask the dark waters, for there is his tomb.

Often at eve when maidens rove Beside the Danube's wave, They tell the tale of hapless love, And show young Rodolph's grave; And cull the flowers from that sweet spot, Still calling them "Forget-me-not."

MISS PICKERSCILL



SONG OF THE RORGET-ME-NOT.

How many bright flowers now around me are glancing, Each seeking its praise, or its beauty enhancing! The rosebuds are hanging like gems in the air, And the lily-bell waves in her fragrance there. Alas! I can claim neither fortune nor power, Neither beauty nor fragrance are cast in my let; But contented I cling to my lowly bower, And smile while I whisper,—Forget-me-not!



(Love.-Joy.-Prosperity.)

HE Rose has been acknowledged by all artiquity to be the queen of flowers, though her reign is somewhat disputed by the queen Lily. One is tempted to look on

them as sister sovereigns of the floral world. The Rose, the emblem of a material dominion "of the earth, earthy,"—the Lily, of a spiritual empire of purity and lofty aspiration. But with all peoples the Rose has ever been the emblem of love, joy, and prosperity.

It is mentioned by the earliest writers of antiquity. Herodotus speaks of the double rose; in the song of Solomon the rose of Sharon is mentioned; and allusion is also made to the plantation of roses at Jericho. Isaiah uses the blossoming of the rose as a perfect

emblem of joy and felicity.

The ancients regarded the Rose as the emblem of silence, as well as of love and joy, and frequently represented Cupid offering one to Harpocrates, the God of Silence. As a further illustration of this symbolism, they suspended a rose over the table at feasts, intimating to the assembled guests that the

conversation was to be held sacred, and was not to be repeated elsewhere. This latter account is generally given as the correct derivation of the saying, "sub rosa," applied to communications not to be repeated; but some writers say that the rose was once dedicated to Harpocrates, and thus became the emblem of taciturnity, for which reason, it is averred, it is frequently placed over the confessionals in Roman Catholic churches, indicating the secresy which should attend whatever may be there disclosed to the ears of the priest.

Roses were more highly prized by the Romans than any other flower; they considered them emblematic of joy, and, in conformity with that idea, represented Comus, the God of pleasure, as a handsome young man, crowned with a garland of roses, the

leaves of which glistened with dewdrops.

The Rose was, above all, the emblem of love:-

Most glorious rose,
You are the queenly belle. On you all eyes
Admiring turn. Doubtless you might indite
Romances from your own sweet history:
They're quite the fashion now, and crowd the page
Of every periodical. Wilt tell
None of your heart-adventures? Never mind!
We plainly read the Zephyr's stolen kiss
In your deep blush; so where's the use to seal
Your lips so cunningly, when all the world
Calls you the flower of love?

Mrs. Stgourney.

Anacreon thus writes of it:-

The rose, the flower of love, Mingle with our quaffing; The rose, the lovely leaved, Round our brows be weaved, Genially laughing.

Oh, the rose, the first of flowers,
Darling of the early howers,
F'en the gods for thee have places
Thee, too, Cytherea's boy
Weaves about his locks for joy,
Dancing with the Graces.

The short life of this queenly flower causes it, when fading, to be deemed a suitable representative of fleeting beauty, and many are the "morals" that the poets have deduced from its brief existence; but there is another record to be made, and that is of its fragrance after death: the flush of beauty may be gone from its withered petals, but the scent of the rose will cling to it still; and so, even when life is over, we yet place, as Barry Cornwall says:—

First of all the rose, because its breath
Is rich beyond the rest: and when it dies,
It doth bequeath a charm to sweeten death.

The heart doth recognize thee,
Alone, alone! The heart doth smell thee sweet,
Both view thee fair, doth judge thee most complete,
Perceiving all those changes that disguise thee,
Yes, and the heart doth owe thee.
More love, dead rose, than to any roses bold,
Which Julia wears at dances, smiling cold!
Lie still upon this heart, which breaks below thee!

MRS. BROWNING.

Love is like a rose, And a month it may not see Ere it withers where it grows.

BAILEY.

Spenser has bequeathed us a very felicitous stanza about the rose as an emblem of medesty and fragility:—

Ah! see the virgin rose, how sweetly she
Doth first peep forth with bashful modesty,
That fairer seems the less ye see her may!
Lo! see soon after how, more bold and free,
Her bared bosom she doth broad display!
Lo! see soon after how she fades and falls away!

Sir Walter Scott tells us,-

The rose is fairest when 'tis budding new,
And hope is brightest when it dawns from fears:
The rose is sweetest washed with morning dew,
And love is loveliest when embalmed with tears.





Buds of roses, virgin flowers Culled from Cupid's balmy bowers. In the bowl of Bacchus steep, Till with crimson drops they weep!

Twine the rose, the garland twine, Every leaf distilling wine; Drink and smile, and learn to think That we were born to smile and drink.

Rose! thou art the sweetest flower That ever drank the amber shower; Rose! thou art the fondest child Of dimpled spring, the wood-nymph wild!

Even the gods who walk the sky
Are amorous of thy scented sigh.
Cupid too, in Paphian shades,
His hair with rosy fillet braids.
Then bring me showers of roses, bring,
And shed them round me while I sing.

ANACREON (Translated by MOORE).

THE ROSE.

Did Jove a queen of flowers decree,
The rose the queen of flowers should be.
Of flowers the eye; of plants the gem;
The neadow's blush; earth's diadem;
Glory of colors, on the gaze
Lightening in its beauty's blaze;
It breathes of love; it blooms the guest
Of Venus' ever-fragrant breast;
In gaudy pomp its petals spread;
Light foliage trembles round its head;
With vermeil blossoms fresh and fair
It laughs to the voluptuous air.

ŽVIEDKA'S ŘOSE.

A single rose is shedding there
Its lonely luster, meek and pale:
It looks as planted by despair,—
So white, so faint,—the slightest gale
Might whirl the leaves on high;
And yet, though storms and blight assail,
And hands more rude than wintry sky
May wring it from its stem: in vain,—
To-morrow sees it bloom again!

To it the livelong night there sings A bird unseen, but not remote: Invisible his airy wings, But soft as harp that Houri strings His long entrancing note.

BYRON.

THE ROSE.

Just like love is youder Rose:
Heavenly fragrance round it throws,
Yet tears its dewy leaves disclose,
And in the midst of briers it blows:

Just like love.

Culled to bloom upon the breast,
Since rough thorns the stem invest,
They must be gathered with the rest,
And with it to the heart be prest:

Just like love.

And when rude hands the twin buds sever, They die, and they shall blossom never; Yet the thorns be sharp as ever:

> Just like love. Translated from CAMOBNS.

ÇÛĞ ÇÕSÛFÛR

(Amiability.)

NY significations are attached to this exquisitely scented flower, but the most reliable works adopt it as the representative of amiability.

THE FASMINE.

Twas midnight,—through the lattice wreathed With woodbine, many a perfume breathed From plants that wake when others sleep; From thind Jasmine-buds that keep Their odor to themselves all day; But when the sunlight dies away, Let the delicious secret out To every breeze that roams about.

MOORE

TASMINE.

The image of Love that nightly flies
To visit the bashful maid,
Steals from the jasmine flower, that sighs
Its soul like her in the shade.
The dream of a future happier hour
That alights on misery's brow,
Springs out of the silvery almond-flower
That blooms on a leafless bough.

MOORK.

ÎNE FASMINE.

The jasmine throwing wide her elegant sweets. The deep dark green of whose unvannished leaf Makes more conspicuous and illumines more The bright profusion of her scattered stars.

Cowper.

NIGHT-SCENTING JASMINE.

Many a perfume breathed From plants that wake when others sleep; From timid jasmine-buds that keep Their odor to themselves all day, But when the sunlight dies away Let the delicious secret out To every breeze that roams about.

MOORE

PERFUME OF BASMUNE.

The jasmine, with which the queen of flowers, To charm her god, adorns his favorite bowers; Which brides, by the plain hand of neatness drest,—Unenvied rival!—wear upon the breast; Sweet as the incense of the morn, and chaste As the pure zone which circles Dian's waist.

CHURCHILL



(Fidelity.—Constancy.)

HE classic legend of Clytic has been attached to the sunflower. That nymph had been beloved by Helios, but it was not long before he transferred his affections to Leu-

cothoe, daughter of King Orchamus. When Clytie found herself unable to regain her lover, she informed the Persian monarch of his daughter's love affair, and he had the unfortunate girl entombed alive. Helios, enraged at the terrible tragedy, entirely forsook the nymph whose jealousy had caused

it; and she, overwhelmed with grief, lay prone upon the earth for nine days and nights without any sustenance, her eyes continually following the course of her adored sun through the heavens. At last the gods, less pitiless than her former admircr, trausformed her into a sunflower, and, as Ovid says,—

Still the loved object the fond leaves pursue, Still move their root, the moving sun to view.

Robert Browning thus alludes to the story of Rudel, the ancient French poet who adopted this splendid blossom as his emblem:—

I know a mount, the gracious sun perceives First when he visits, last too, when he leaves The world; and, vainly favored, it repays The day-long glory of his steadfast gaze
By no change of its large calm front of snow. And underneath the mount a flower, I know, He can not have perceived, that changes ever At his approach; and, in the lost endeavor To live his life, has parted, one by one, With all a flower's true graces, for the grace Of being but a foolish mimic sun, With ray-like florets round a disk-like face. Men nobly call by many a name the mount, As over many a land of theirs its large Calm front of snow, like a triumphal targe, Is reared; and still with old names fresh ones vie, Each to its proper praise and own account, Men call the flower the sunflower, sportively.

ÎHE ŞUNFLOWER.

The lofty follower of the sun,
Sad when he sets, shuts up her yellow leaves,
Drooping all night, and, when he warm returus,
Points her enamored bosom to his ray.

THOMPON.



THE MYRIFE.

(Love.)

HE Myrtle, like the Rose, is generally considered symbolic of *love*, and by the Greeks and Romans was consecrated to Venus, round whose temples they planted groves

of it; and, when the votaries of this goddess sacrificed to her, they, like her attendant Graces, wore

myrtle chaplets.

The Myrtle is supposed to derive its name from Myrsine, an Athenian maiden, and favorite of Minerva, said to have been metamorphosed into the myrtle. At any rate, it owes its origin to a Greek

word signifying perfume.

Among the ancient writers who speak of its symbolism is Pliny: he records that the Romans and Sabines, when they were reconciled, laid down their weapons under a myrtle-tree, and purified themselves with its boughs. When Harmodius and Aristogiton set forth to free their country from a styrant, their swords were wreathed with myrtle.

TOWER GROVES O' SWEET MYRTLE.

Their groves o' sweet myrtle let foreign lands reckon,
When bright beaming summers exalt the perfume:
Far deaver to me you lone glen or green bracken,
Wi' the burn stealing under the lang yellow broom.

Far dearer to me all you humble brown bowers,
Where the bluebell and gowan lurk lowly unseen;
For there lightly tripping among the wild flowers,
A-listening the linnet, aft wanders my Jean.

Bunns.



(Grief.)

"She droops and mourns, Bedewed as 'twere with tears."

"golds;" and in the Middle Ages the name of the Virgin Mary being a very frequent addition to anything useful or beautiful, in the course of time this flower became known as

the Marigold.

Although by itself, however, the Marigold expresses grief, by a judicious mixture with other flowers its meaning may be greatly varied. For instance, combined with roses it is symbolic of "the bitter sweets and pleasant pains of love;" whilst amongst Eastern nations a bouquet of marigolds and poppies signifies "I will allay your pain." Associated with cypress, the emblem of death, marigolds betoken despair.

The marigold is usually open from nine in the morning till three in the afternoon; this foreshows a continuance of dry weather: should the blossom remain closed, rain may be expected. It shuts at

sunset:—

The Marybudde, that shutteth with the light.
Browne, in his "Britannia's Pastorals," says:

But, maiden, see the day is waxen olde,
And 'gins to shut in with the marygolde.

Whilst Shakspere says in "Cymbeline," that when "Phœbus 'gins arise," the "winking marybuds begin to ope their golden eyes."

Keats pays more heed to the natural attractions

of this flower, and sings:—

Open afresh your round of starry folds, Ye ardent marigolds!

Dry up the moisture of your golden lids. For great Apollo bids
That in these days your praises shall be sung
On many harps, which he has lately strung;
And then again your dewiness he kisses,—
Tell him I have you in my world of blisses:
So haply when I rove in some far vale,
His mighty voice may come upon the gale.

. Chaucer calls the Marigold a "Golde," and makes a garland of them typical of jealousy, yellow being the emblematical color of that passion.



(Devoted Affection.)

HIS exquisite flower has something so homelike about it that we marvel it has not met with more poetical appreciation. All the glories of East and West can not rival its blossoms, in our estimation. It grows (for the benefit of the wayfarer) in the hedgerow; it clasps the

porch and thatch of the poor man's cottage; it wafts soothing perfume to the lover.

THE HONEYSUCKUE.

And well the lonely infant knew
Recesses where the wallflower grew,
And honeysuckle loved to crawl
Up the low crag and ruined wall.
I deemed such nooks the sweetest shade
The sun in all his round surveyed,
And still I thought that shattered tower
The mightiest work of human power.

Sin Walter Scott.

Dew-sweet eglantine, And honeysuckles full of clear bee-wine.



(Immortality.)

"Immortal amaranth."-MILTON.

OST poetical of all flowers in meaning is the Amaranth. It has been selected as the symbol of immortality, and has ever been associated with Death as the portal

through which the soul must pass to Eternity. Milton gives crowns of amaranth to the angelic multitude assembled before the Deity:—

To the ground
With solemn adoration down they east
Their crowns inwove with amaranth and gold.
Immortal amaranth,—a flower which once
In paradise, fast by the tree of life,
Began to bloom: but soon for man's offense
To heaven removed, where first it grew, there grows
And flowers aloft, shading the fount of life,
And where the river of bliss, through midst of heaven
Rolls o'er Elysian flowers her amber stream:
With these that never fade the spirits elect
Bind their resplendent locks enwreathed with beams;
Now in loose garlands thick thrown off, the bright
Pavement, that like a sea of jasper shone,
Impurpled with celestial rosy smile.

These flowers, if gathered and dried, will long preserve their beauty.

One of the most popular species of the amaranth is the "Love-lies-bleeding." The origin of this singular appellation is not known, but it has been suggested that the following verses of Campbell account for it. The daughter of O'Connor is lamenting over the tomb of Connocht Moran:—

A hero's bride? This desert bower, It ill befits thy gentle breeding: And wherefore dost thou love this flower To call "My-love-lies-bleeding"?

This purple flower my tears have nursed;
A hero's blood supplied its bloom;
I love it, for it was the first
That grew on Connocht Moran's tomb.

THE AMARANTH.

Whose sad inhabitants each year would come
With willing steps, climbing that rugged hight,
And hang long locks of hair, and garlands bound
With amaranth flowers, which, in the clime's despite.
Filled the frore air with unaccustomed light.
Such flowers as in the wintry memory bloom
Of one friend left, adorned that frozen tomb.



(Instability and pomp.)

HE Duhlia is a native of Mexico, where Baron Humboldt found it growing in sandy meadows several hundred feet above the level of the sea. It ornamented the royal gardens of the Escurial, at Madrid, for severel years before Spanish jealousy would permit it to be introduced into the other countries of Europe.

It derives its name from a countryman of the celebrated Linneus, Professor Andrew Dahl, a Swedish botanist. He presented it in 1804 to Lady Holland, who was its first successful English cultivator.

Its coarse foliage, gaudy flowers, and want of perfume, seem to have prevented its becoming a favorite with our poets. Mrs. Sigourney just alludes to it as a florist's flower, in her "Farowell":—

I have no stately dahlias, nor greenhouse flowers to weep, But I passed the rich man's garden, and the mourning there was deep.

For the crownless queens all drooping hung amid the wasted sod, Like Boadicea, bent with shape beneath the Roman rod.

şir irkāf.

(The Joy of Youth.)

NE of our sweetest spring flowers. It will not live long when separated from its parent tree.

THE TETTAG.

Lilac of Persia! Tell us some fine tale
Of Eastern lands; we're fond of travelers.
Have you no legends of some sultan proud,
Or old fire-worshiper? What, not one note
Made on your voyage? Well, 'tis wondrous strange
That you should let so rare a chance pass by,
While those who never journeyed half so far
Fill sundry volumes, and expect the world
To reverently peruse and magnify
What it well knew before!

HE LILAC.

Oh, were my love you lilac fair
Wi purple blossoms in the spring,
And I a bird to shelter there
When wearied on my little wing,

How wad I mourn when it was torn
By autumn wild and winter rude!
But I wad sing on wanton wind,
When youthfu' May its bloom renewed.
But

The lilac, various in array,—now white, Now sanguine, and her beauteous head now set With purple spikes pyramidal; as if, Studious of ornament, yet unresolved Which hues she most approves, she chose them all



(Majesty and Purity.)

HE Lily was sacred to Juno, and is now consecrated to the Virgin Mary. It has inspired very beautiful poetry.



Oh, melon-scented lily!
Oh, water-queen of flowers!
When shall I see the silver waves
Dancing around thee, like sweet slaves
To Beauty in its bowers;
When shall I take an earthly part
In honoring thy golden heart?

Oh, pretty rose autumnal!
Oh, fairy queen of trees!
When may I have thy gentle buds
Adornèd with their emerald studs,
In their green palaces;
When see thy vernal velvet fall
Under thy ruby coronal?

The sound of forest music
The water-song of streams,
Are become dim and strange to me
As musings of old witchery;
But in my fitful dreams,
And in my waking weary hours,
Spirits come to me, as from flowers.

J. H. REYNOLDS.

The virgin lilies in their white, Clad but with the lawn of almost naked white. THE CLOSING THEY.

Now folds the lily all her sweetness up, And slips into the bosom of the lake; So fold thyself, my dearest, thou, and slip Into my bosom, and be lost in me.

TENNYSON.

Novover or Francs.

The water-lilies, that glide so pale, As if with constant care Of the treasures which they bear; For those ivory vases hold Each a sunny gift of gold.

L. E. L.



(Mourning.)

"The cypress is the emblem of mourning."
SHARSPERE.
CORDING to Ovid, this tree was named after Cyparissus, an especial favorite of Apollo. He had accidentally slain his pet stag, and was so sorrow-stricken that he bet the gods to doom his life to everlasting

besought the gods to doom his life to everlasting gloom; and they, in compliance with his request, transformed him into a cypress-tree.

When, lost in tears, the blood his veins forsakes, His every limb a grassy hue partakes; His flowing tresses, stiff and bushy grown, Point to the stars, and taper to a cone. Apollo thes: "Ah! youth, beloved in vain, Long shall thy boughs the gloom I feel retain; Henceforth, when mourners grieve, their grief to share, Emblem of woe, the cypress shall be there."



(Fuith. When the flower is reversed it means Superstition.)

HIS exquisite flower is the symbol of Faith.

It is supposed to represent the instruments of the Crucifixion: hence its name.

HER BASSION-KLOWER.

All-beauteous flower! whose center glows
With studs of gold: thence streaming flows
Raylike effulgence; next is seen
A rich expanse of varying hue,
Enfringed with an empurpled blue,
And streaked with young Pomona's green.

High o'er the pointal, decked with gold, (Emblem mysterious to behold!)

A radiant cross its form expands;
Its opening arms appear to embrace
The whole collective human race,
Refuse of all men, in all hands.

THE PASSION-FLOWER.

- moderne

Its tender shoots, fostered with care, extend
Far in festooned luxuriance,
Its drooping flowers, to blend—
Sweet mixture!—modesty and loveliness;
But more,—when closely viewed, this flower appears
To bear the sacred mark of sacred tears,
Adding to the plant's beauty—holiness.

How like this flower can woman be, -- so fair!

So beautiful! Too delicate her mind Would seem, the world's rude withering frost to bear Without some guardian's help, round whom to bind

Its tendrils in pure trusting confidence. When rightly trained her blossoms bloom, they shine

In more than beauty's luster; they combine

With earthly charms celestial innocence, Breathing of sacred things: yet, like that flower, alone To those who view her near, her heliness is known.



(Gallantry. - Finesse.)

VEET-WILLIAM, a member of the Pink family, from the charming manner in which it arranges its variegated blossoms into bouquet-shaped clusters, is well worthy of

its second name of finesse.

The bearded Pink, as it is sometimes designated, is known to the French as the "poet's eye," because of the manner in which its petals are marked.

THE SWEET-WILLIAM.

Sweet-William small has form and aspect bright; Like that sweet flower that yields great Jove delight. Had he majestic bulk he'd now be styled Jove's flower; and, if my skill is not beguiled, He was Jove's flower when Jove was but a child. Take him with many flowers in one conferred, He's worthy Jove, ev'n now he has a beard. COWLEY.

THE HOLLY

(Foresight.)

"I, in this wisdom of the holly-tree, can emblems see." SOUTHEY

HIS tree is sacred to Christmas and domestic mirth. It is much used to adorn churches and houses at Christmas-time, and hence is associated with scenes of good-will and respectively.

joicing. It is an evergreen tree, and has a fine grained, heavy, white wood. Its bark is used as a febrifuge, and the berries are violently purgative and emetic. The holly is found along the coast of the United States from Maine southward.

THE HOLLY.

The holly! the holly! oh, twine it with the bay,—Come, give the holly a song;

For it helps to drive stern Winter away, With his garments so somber and long.

It peeps through the trees with its berries of red, And its leaves of burnished green,

When the flowers and fruits have long been dead, And not even the daisy is seen.

Then sing to the holly, the Christmas holly,

That hangs over peasant and king; While we laugh and carouse neath its glittering box

While we laugh and carouse neath its glittering boughs, To the Christmas holly we'll sing.

The gale may whistle, and frost may come To fetter the gurgling rill;

The woods may be bare and the warblers dumb,— But the holly is beautiful still.

In the revel and light of princely halls
The bright holly-branch is found;

And its shadow falls on the lowliest,—falls While the brimming horn goes round.

The ivy lives long, but its home must be
Where graves and ruins are spread;
There's beauty about the cypress-tree,
But it flourishes near the dead;
The laurel the warrior's brow may wreathe,
But it tells of fears and blood

I sing the holly,—and who can breathe Aught of that that is not good?

. ELIZA COOK.



(Submission and Grief.)

but searcely its last. Those who have listened to the faint, sweet rustle of its bells when the breeze passes over them, might rather think it a mirthful than a sad flower. And yet such has been generally the fancy it has given birth to in the poets.

THE HARRELL.

"For me,"—she stooped, and, looking round, Plucked a blue harebell from the ground,—
"For me, whose memory scarce conveys An image of more splendid days, This little flower, that loves the lea, May well my simple emblem be; It drinks heaven's dew blithe as the rose That in the king's own garden grows; And when I place it in my hair, Allan, a bard, is bound to swear He ne'er saw coronet so fair."

SCOTT-



(I promise.)

HE white Clover, or Shamrock, is the national emblem of Ireland, and claims an equal place in history with England's Rose or Scotland's Thistle. This symbol of their

country is worn by Irishmen on the anniversary and in commemoration of St. Patrick's landing near Wicklow, in the beginning of the fourth century of the Christian era. The patron saint is reported to have explained to his disciples the mysteries of the Trinity by means of a clover-leaf, or trefoil.

Bees delight in the sweet-scented blossoms of

what Tennyson aptly calls the

Rare 'broidery of the purple clover.

Walter Thornbury has given us the following pretty lyric, "In Clover:"—

There is clover, honey-sweet, Thick and tangled at our feet; Crimson-spotted lies the field, As in fight the warrior's shield: Yonder poppies, full of scorn, Proudly wave above the corn; There is music at our feet In the clover, honey-sweet. You may track the winds that blow Through the cornfields as they go; From the wheat, as from a sea, Springs the lark in ecstasy. Now the bloom is on the blade, In the sun and in the shade, There is music at our feet In the clover, honey-sweet.

The Druids held the clover in great repute, deeming it, it is supposed, a charm against evil spirits. Hope was depicted by the ancients as a little child standing on tiptoe, and holding one of these flowers in his hand.



(Lamentation.)

SPEN is the name by which the Trembling Poplar is generally known. It is remarkable for the ceaseless tremulous motion of its leaves,—a natural phenomenon, to account the many very diverse explanations have been

for which many very diverse explanations have been proffered. Miss Darby, in her "Lays of Love and Heroism," has thus versified a German legend upon the subject:—

The Lord of Life walked in the forest one morn, When the song-wearied nightingale slept on the thorn; Not a breath the deep hush of the dawning hour broke, Yet every tree, even the firm knotted oak, The tall warrior pine, and the cedar so regal, The home of the stork and the haunt of the eagle, All the patriarchal kings of the forest adored. And bowed their proud heads at the sight of the Lord.

One tree, and one only, continued erect,
Too vain to show even the Savior respect!
The light giddy aspen its leafy front raised,
And on the Redeemer unbendingly gazed.
Then a cloud, more of sorrow than wrath, dinmed the brow
Of Him to whom everything living should bow;
While to the offender, with shame now opprest,
He breathed in these words the eternal behest:

"Alas for thy fate! Thou must suffer, poor tree, For standing when others were bending the knee. Thou'rt doomed for thy fault an atonement to pay: Henceforth be a rush for the wild winds to sway. Sigh, sport of their fury, and slave of their will! Boy. e'on in a calm, when all others are still! And shivering, quivering, droop evermore. Because thou wouldst not with thy brothers adore."

The weak aspen trembled, turned pale with dismay, And is pallid with terror and grief to this day. Each tremulous leaf of the penitent tree Obeys to this moment the heavenly decree. Tis the sport of the wild winds, the slave of their will; Eren without a breeze bends, when all others stand still; And full of emotion, its fault doth deplore, Sigh, shiver, and quiver, and droop evermore.

the misticate.

(I surmount difficulties.)

HE Mistletoe scarcely requires more than a passing allusion. Every one is acquainted with that remarkable custom which permits any lad to exact from any lass the toll of one kiss, when they accidentally met under it.

In Holstein the country people call the mistletoe "the specter's wand," from the supposition that holding a branch of it will not only enable a man to see ghosts, but force them to speak to him.

THE MISTLETOR.

On Christmas-eve the bells were rung, On Christmas-eve the mass was sung; That only night in all the year Saw the stoled priest the chalice near. The damsel donned her kirtle sheen; The hall was dressed with holly green: Forth to the woods did merry men go, To gather in the mistletoe; Then opened wide the baron's hall To vassal, tenant, serf, and all.



(Delicate Pleasures.)

T is singular that few of our poets have celebrated these exquisite flowers. We know only these pretty lines of Keats, which exactly portray them:—

Here are sweet peas, on tiptoe for a flight: With wings of gentle flush o'er delicate white, And caper fingers catching at all things, To bind them all about with tiny rings.



(Insincerity.)

the insidious poison which lurks within its bright blossom. In France and Germany, and in some parts of England, it is known as "Finger-flower," because of the resemblance it bears to the finger of a glove, a resemblance which the poets have not failed to take advantage of. William Brown describes Pan as seeking gloves for his mistress:—

To keep her slender fingers from the sunne, Pan through the pastures oftentimes hath runne To pluck the speckled foxgloves from their stem, And on those fingers neatly placed them.

THE ROXGLOVE.

The foxglove leaves, with caution given,
Another proof of favoring Heaven
Will happily display:
The rabid pulse it can abate,
The hectic flush can moderate,
And, blest by Him whose will is fate,
May give a lengthened day.

THE ROXGLOVE.

Upon the sunny bank
The foxglove rears its pyramid of bells,
Gloriously freekled, purpled and white, the flower
That cheers Devonia's fields.





(Ambition.)

TEW years ago the Hollyhock was often designated the "garden mallow," and, indeed, it does belong to the mallow family. From the fact that this flower is known in France as Rose d'outre Mer, or the "rose from beyond the sea," it has been surmised that it was originally introduced into Europe from Syria by the Crusaders.

"Queen Hollyhock, with butterflies for crowns."



(Taste.)

HE Fuchsia, a native of Chili, was named in honor of Leonard Fuchs, a noted German botanist. The plant is one of the most elegant of decidnous greenhouse shrubs. The young wood and leaves are tinged with purplish red; the blossom is pendent. There are many beautiful varieties. As this shrub is quite a modern addition to our gardens, there is but little poetry as yet belonging to it.



THE LOVERS' LIBRARY.

Come, thou lover, on whose eyes Dreams of absent beauty rise, In my little page thou'lt find Balmy medicine for the mind.

A new series of books, devoted entirely to the simplifying and making clear the ways and intricacies of the hymenial path, for the instruction and comfort of those who have been the victims of Cupid's heartless wiles and cruel attacks.

No. 1.

LOVE-MAKING SECRETS;

OR.

THE ART OF BEING POPULAR WITH THE LADIES.

A book that will gladden the hearts of thousands of both sexes. It will cause more hearts and hands to be united in wedlock than any other human instrumentality can do. No maiden's heart can be so obdurate or perverse as to resist the attentions bestowed upon it, if performed in the manner here indicated.

Full and practical directions are given to woo and win the most beautiful, the most reserved, the most romantic, the most sentimental, the most religious, the most bashful, the most postic, the most perverse, the most educated, the most refined girl

that ever had two eyes to bewilder and confuse an unfortunatumen. It also tells

The way to court an Actress, Old Maid, Heiress, and a Widow. When Men and Women are adapted for Marriage.

How to choose a Wife.

How to live happy, and enjoy unceasing bliss in the nuptial state. It also gives

Important Counsels to a Newly-Married Pair.

Price, 20 Cents.

Sent, post paid, to any address on receipt of price.

LETTER WRITING MADE EASY,

AND

Composition Simplified.

To those whose correspondence is limited, or to those who experience the least embarrassment in writing a letter, this book will be welcomed with joy. It gives just the information needed. It is not a mere collection of letters or examples, but it enters at once into the wants and difficulties of the writer, and tells him how to write a letter "out of his own head," and not to copy an imperfect example, which, however pretty and ornamental as a piece of composition, can never convey his own wants appropriately and effectively.

CORRESPONDENCE OF EVERY KIND.

BUSINESS.

FRIENDSHIP,

LOVE,

COURTSHIP, AND MARRIAGE.

Correspondence on these subjects is explained in such a manner that no one need be at a loss to write on either topic with ease and elegance. Much

New and Useful Information is Given

REGARDING

Spelling, Punctuation, Grammar, and Writing for the Press.

Its suggestions are invaluable to every one who uses or expects to use the pen.

Price, 20 Cents.

Sent to any address on receipt of price.

THE HANDBOOK

OF

GOOD MANNERS.

No work yet issued presents in so clear and intelligible a mann of the whole philosophy of ctiquette. As its name implies, it is a Complete Handbook on all matters relating to behavior, and a guide in everything appertaining to social intercourse of every kind or form,

Arrang the matters treated of are-

DRESS,

INTRODUCTIONS,

CARDS,

SHAKING HANDS,

LETTERS AND PRESENTS,

CONVERSATION,

MORNING CALLS,

DINNER,

CARVING.

BAILS AND EVENING PARTIES,
LOVE, COURTSHIP, AND MARRIAGE,
RIDING AND DRIVING,
THE PROMENADE,
FUBLIC MEETINGS,
PIONICS,

BOATING, STAYING WITH PPTENDS, HINTS, &c., &c.

With this book, no one need be at a loss how to act in any emergency that may arise, or hesitate to enter into any society without being subject to confusion or discomfort.

Price, 20 Cents.

Sent to any address on receipt of price.

"Dancing Made Easy."

BALL-ROOM DANCING WITHOUT A MASTER,

AND

Complete Guide to the Ball-Room.

A book giving a simple description of the dances in popular use, free from the usual technicalities, has been long desired. To meet this want the publishers have engaged a celebrated professor and teacher of Dancing to write a book that shall supply this deficiency. In this the professor has been eminently successful. We may confidently assert that any one can, by the aid of this book, become proficient in the art of Ball-Room Dancing. The different dances are illustrated by diagrams and figures, making every step and variation quite clear and simple.

CONTENTS.

How to Organize a Ball.
Ball-Room Toilet for Ladies
and Gentlemen.
Etiquette of the Ball-Room.
Quadrilles.
Cheat Figure.
Jig Figure.
Basket Figure.
Double Quadrille.
Polka.
Schottische.
Redowda.
Polka Mazurka.
Spanish Waltz.

Valse a Deux Temps.
Galop.
Mazourka Valse.
Waltz Cotillion.
Lancers.
Tempete.
Caledonians.
Couple Dances.
New Valse Cotillion.
Virginia Reel.
The Varsoviana.
The Gorlitza.
The New Valse.
Pop Goes the Weasal.

And many other popular dances.

Beautifully illustrated, and well printed. Price 25 cents Sent to may address on receipt of price.

THE

Book of Useful Receipts,

AND

MANUFACTURERS' CUIDE.

BY PROFESSOR JOHNSON.

For conciseness, reliability and cheapness, this work is superior to any published. Not only does it contain a vast number of reliable and practical receipts and processes relating to the

FINE ARTS, TRADES AND GENERAL MANUFACTURES,

but it gives full and explicit instructions for acquiring and successfully practising numerous arts and professions, among which are

ELECTROTYPING AND ELECTROPLATING,

Making and Working an Electric Telegraph, Monochromatic and Crayon Painting, Vitremaine,

and many others of equal value and importance.

The portion relating to **Domestic Economy** and **Household Science** is very comprehensive and valuable, and cannot fail to be of great utility and profit to every housekeeper, as it gives explicit rules and methods, many of them new, for

Dyeing, Preserving, Cooking, Cardening, Repairing and Making Articles of Domestic Comfort and Adornment.

This comprehensive and useful work is a complete and reliable book & reference, for the

MECHANIC, ARTIST, MANUFACTURER, MERCHANI FARMER, HOUSEKEEPER, AND AMATEUR ARTISA(),

and may be considered an AUTHORITY at d GUIDE on all matters periods ing to the occupations of every day life.

Price 25 Cents.

Scat to any address, postage paid, on receipt of price.

HOW TO

SPEAK AND WRITE

WHE'E'S

ELEGANCE AND EASE.

A valuable little Manual for the use of Readers, Writers, and Talkers. It shows the most prevalent errors that the inexperienced tall into. The examples are made extremely plant and clear. In every case the correct forms are given It should be the companion of every person, young or old, who desires to Speak, Write, or Read with Precision and Correctness.

PRICE 15 CENTS.

HOW TO PRONOUNCE DIFFICULT WORDS.

There are few persons who have not, at times, been in doubt respecting the true prounciation of a word they desired to use. Even those who have had the advantages of a liberal education are frequently confused and confounded by uncertainty of the correct sounding of words they need to express their riews. This uncertainty can now be avoided. By the aid of this book the hardest words or most difficult terms in the English language can be pronounced with absolute case and accuracy. It contains also much useful formation relating to the choice of words, and gives rules for prenouncing French, Italian, German, Russian, Darish, Norwegian, and other foreign words that are constantly occurring a title current literature of the day.

PRIOR IS CENTS.

SLANG AND VULGAR PHRASES AND FORMS.

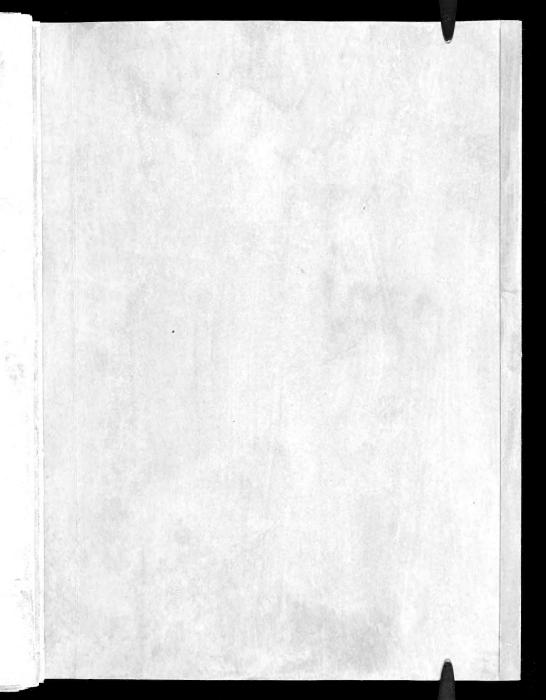
A COLLECTION OF

Objectional Words, Inaccurate Terms, Barbarisms, Colloquisms, Quaint Expressions, Cant Phrases,
Provincialisms, Perversions and
Misapplication of Terms,

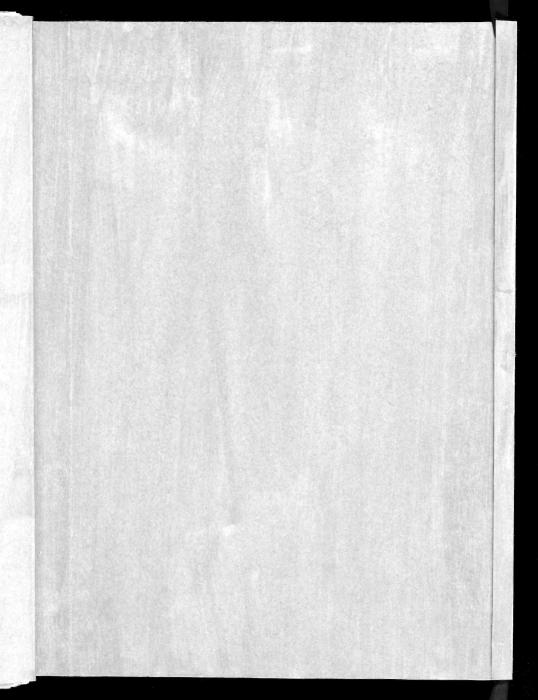
As used in the various States of the Union.

As a Dictionary of local peculiarities and State idiosyncrasies it is a curiosity, and deserves a place in every library. The whole collection is arranged, explained and corrected.

Sent by mail, to any address, on receipt of price







BEST EDITIONS OF BEST BOOKS.

Hurst & Co.'s Approved Editions

STANDARD AUTHORS.

Arlington Edition of British Classics.

Robinson Crusoe.

Arabian Nichts.

Pilgrims' Progress,

Moore's Poetical Works.

Burn's Poetical Works.

Dante.

Pope's Poetical Works.

Printed and Bound in the best style. Price \$1 each.

Hurst & Co.'s Useful Books.

Chambers' Information for the Million.

One Hundred Years of a Nation's Life: or.

The Patriots and Statesmen of the United States.

Common Sense in the Kitchen.

Buffon's Natural History.

The Poets of America.

The Prose Writers of America.

Crabbs' Handy Cyclopedia.

Autobiography of Benjamin Franklin,

The Spectator,

Amateur Amusements,

Biographical Sketches, by Harriet Martineau.

Well Printed, and Bound in best English Cloth. Price \$1 each.

Hurst & Co.'s Famous Juveniles.

Boys' and Girls' Story Book,

Santa Claus and His Friend, St. Nicholas,

Flowers from Fairy Land.

Merry's Games and Rhymes.

Handsomely bound in Cloth, Black and Gold. Price \$1 each.

Child's Own Story Book,

Our Chatterbox.

Santa Claus' Gift Book.

Home Lessons

Bound in Boards, fine Colored Covers. Price 30 cents each.

Full descriptive Catalogue on application, Address,

HURST & CO., Publishers, New York.